THE NEW YORK DRAMATIC MIRROR.

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NYM CRINKLE'S FEUILLETON

THE EMBODIMENT OF A GRIG.—A CATALOGUE OF EMINENT PEOPLE.—THE LARGE HEART OF HENRY WARD BEECHER.—THE FLAVOR OF OBSEQUIOUSNESS IN WILDER'S RECOLLECTIONS.

I am sure that if you pick up Marshall P. Wilder's book, "People I've Smiled With," and read it you will be greatly amused. He calls it "The Recollections of a Merry Little Life." It is something more. It is a clear showing of a certain order of character and temperament, although perhaps Mr. Wilder did not intend it to be this.

Everybody that reads THE DRAMATIC MIRROR has met Marshall Wilder. He is as near being ubiqitous as a man with one personality can be. He appears to have no other mission in life than to circulate pleasantly and say something inoffensive. He knows everybody and everybody knows him. He has the *entrée* to exclusive boxes and exclusive parlors. He is shaken hands with by more pretty girls and more particular mothers than any other man-about-town. But he is destitute of personal grace or comeliness. He has neither stature nor genius. He is in fact a dwarf, and he is harmless. You can see at once what an advantage this gives him with misses and mothers. Every other less fortunate man-about-town carries in his breast the latent consciousness that he is more or less dangerous to the community.

I had often enough heard of people who were as merry as a Grig, but I never, in all my researches, found out until I read Marshall Wilder's book, what a Grig is.

He is a Grig.

But he is a self-determined, self-conscious, deliberate Grig, as his confessions plainly set forth.

Nature was not very beneficent in her treatment of him, and as soon as he was old enough to get a square look at himself he set about to equalize his disadvantages by a method. "I wasn't tall enough," he says, "to look down on anybody or strong enough to thrash anybody. But I had an expansive smile."

Marshall Wilder was, therefore, not only a Grig, but a philosopher at ten. "I made up my mind," he remarked, "to smile for revenue."

But this vocation of the mouth implies something more than mere lip service which, indeed, would reduce it to the mission of the minstrel who moves the world by moving his "fly-trap" up to his ear. It implies a complacent subserviency of temperament, a developed capacity of non-aggressiveness. A fine, mature inability to say "no."

For Marshall Wilder does not by smiling merely mean the physical feat of facial mirth. What he means is the temperamental feat of being ubiquitous and inoffensive; of accomplishing the transcendent trick of never doing, or saying, or believing, or thinking anything that anybody else will not agree with.

To thus become by deliberate intent the supereminent Grig of the century was no small achievement, and one is instantly interested in seeing just how far, by his own record, a man can live and accomplish this gnome's life of harmless flitting and smiling in a condition of existence which implies so much heart misery and such a fearful tangle of serious and even appalling issues.

Ordinarily, in our intercourse with our fellow human beings we discover soon enough that one-half the race are Greek fire and the other half friction matches that are continually rubbing against it.

We seem to get on by explosions, by disagreements, by so many coral steps of passionate encounters. Tranquility is not a condition of progress or even of development.

If the tranquility which comes of non-conviction and non-responsibility were a great disideratum in this life, what an awful advantage the suicide and the convict would have, seeing that they can attain it speedily in the grave or the State's prison!

In the conditions of conflict and friction which evolve character it is, I say, interesting to meet with personages who have successfully dodged both conflict and friction. These negative and emollient characters who have become successful Grigs by pouring the oil of their smile on the tempest of their surroundings, deserve well of indulgent curiosity. Their existence and their success imply not only an amiable negation in themselves but a delightful weakness in everybody else they meet.

I don't suppose that even the self-conscious man of iron convictions knows, unless he examines himself severely, how flattering it is to his sensibilities to meet a Grig.

Everybody else has an annoying or at least an aggressive individuality of his own. The man of convictions has to be continually on the defensive, for other people have an insane habit of harboring convictions of their own, that do not agree with his.

But with the Grig he is disarmed at once. He draws in all his quills. He doesn't have to say clever things or profound things. He needn't assert anything. The Grig will smile just as affably, just as flatteringly if he only whimpers the most inane commonplace. There is not a cloud of imbecility in which the Grig's mouth will not discover a silver lining. To expect an opinion from him that is not on parallel lines with your own is very much like expecting an echo from a prairie. He has no peaks of personality, not even a sand hill. It has all been surveyed and staked out and pre-empted by a smile. He can lay his hand on the world's census, and say from the bottom of his heart: "These are the people I have agreed with! Selah!"

Marshall Wilder's book is a catalogue of the eminent people of our generation, who liked this sort of thing. The buzz of the merry Grig, then the approving face of the celebrity.

The first eminent personage to whom Mr. Wilder attached himself was Henry Ward Beecher. The *naiveté* with which he tells how and why is admirable. "After reciting at social affairs, I determined to look for larger and more profitable audiences. To get them it seemed to me I needed the endorsement of some prominent people. So I started in search of it. The first indorsement I went for was that of Henry Ward Beecher. He was prominent; his opinion of anyone was al[illegible]ted." Mr. Wilder's sagacity was as unerring as the beggar's. "I knew that Beecher had the sort of heart that would sympathize with a little bit of a fellow trying to handle a great big contract." But with the mendicant's sagacity he mingled the book agent's persistency. "Mr. Beecher's door was slammed in my face half-a-dozen times." That didn't make any difference. He kept on till he was admitted, and then he told Mr. Beecher that he was trying to make a living by making people laugh.

The delightful ingenuousness of this has rarely been matched.

Mr. Beecher looked down on "the little chap," treated him kindly, and gave him afterward a letter of introduction to President Cleveland.

This is the starting point of Marshall Wilder's public career. He then gives a list of the people who have been kind to him. General Grant, Grover Cleveland, James G. Blaine, the Prince of Wales, Henry Irving, Adelina Patti, Mrs. Ronalds, Earl Dudley Lord Burton, Lady Paget, Lady Randolph Churchill, Sir Arthur Sullivan, *et hoc genus omne* were considerate and friendly, and Mr. Wilder celebrates them with grateful eulogies. The scrupulous care with which he avoids expressing an opinion that might not be such as they desired, and in omitting all criticism upon their public acts or works, and the brave consistency with which he refuses to weigh their talents or fix their orbits, or particularize their peculiarities, or allude to their views or beliefs, or, in fact, any of the mental or moral marks of personality, determine for us the infinite tact, if not the independence of the Grig.

Everybody that treats Marshall Wilder kindly: who puts up with him, and listens to him, is instantly set down in his unvarying calendar of sweetness and goodness, as the salt of the earth. He never saw anybody so large-hearted as Mr. Beecher till he met General Grant; and the General was beyond compare the sweetest-souled man on earth till he met the Prince of Wales. He met the General one day on the corner of Seventh Avenue and Fifty-ninth Street. "Good morning, General," he smiled at once.

The General said, "Good morning, my little man. How are you feeling this morning?"

"Tip-top," says Wilder.

Then the General made him get into a carriage, and take a turn round the park with him. "I worked my biggest guns," says Marshall, "and used up all my ammunition," and then he wonders at the result. "The idea," he says "of a man who had handled a dozen armies, carried a nation on his shoulders through four years of fighting in the field, and eight years more in Washington, giving an hour of his time and attention to a little chap whom he chanced to meet on a street corner, while a score of millionaires would almost have given their heads to be in my place beside him!"

I am afraid that Marshall Wilder is not as ingenuous here as he would like to appear. Why did he work his biggest guns and use up all his ammunition, except with a purpose? And why should he appear to be astonished at the result? I suppose General Grant, like other men, was quite willing to be amused for an hour, when it cost him nothing but generosity, and when he ran no risk of an argument, a criticism or a petition. Besides, Marshall Wilder forgets that it may be much easier for a distinguished man to put up with him than to get away from him. The man who can have a door slammed in his face half-a-dozen times without once intermitting his smile, is not so easily disposed of as Wilder would have us believe.

We follow him to England, and there is something of a child's *naiveté* in his account of English society, English club life and English aristocracy. Everything is rose colored. The English are the most considerate, the most hospitable, the most generous people in the world—and then, bethinking himself that this is rather rough on the people he left behind, he always adds—except the Americans. Should there be a Frenchman present when he makes this remark, I feel confident that he makes one other *addendum* which is, "and the Americans are second only to the French."

By this system of delightful averages Mr. Wilder never by any possibility commits the unpardonable sin of being invidious, and at the same time avoids the too common weakness of being pronounced.

There can be no doubt that Mr. Wilder had a thoroughly good time in England, and leaving out the occasional flavor of obsequiousness and disregarding his child's delight at being invited by My Lady and My Lord to entertain their guests and his joy at being spoken to by the Prince of Wales, there is a genuine freshness in his small beer, and a simplicity in his pouring of it that make you put up with the little chap just as General Grant and Mr. Beecher did.

He tells us that there is no secret about the good time he had over there. "Everybody likes to see a man smile, take things pleasantly and make the best of things and I have been in training for that sort of life for a great many years. I never made fun of English peculiarities. I never was surprised at anything they did. I never told them how much better we did things over here. I never paraded the American flag. If I wanted to think for a few minutes about the American Eagle, I went off alone where no one could see me, and where I could not offend any one's prejudices. Whenever I met a disagreeable person who abused America, I changed the subject and told a funny story."

Regarded as a moral triumph the results of this sort of thing are remarkable. Marshall Wilder has succeeded in making *savoir faire* take the place of all other advantages. He forced an entrance into all circles by his smile; he cajoled recognition where others could not exact it. He saw and acknowledged his natural shortcomings early in life, and set out to make up for them with a *finesse* that ultimately becomes a second nature.

That such a little body could have made himself popular in two countries and earned an independence by the combination simply of tact and pleasantry, is a lesson that is worth something to our young and aggressive Americans. It is not every body who can be a Grig and win universal toleration.

Marshall Wilder's book is unpretentious, but amusing. He is a sly observer of the amiable side of life, and although he seldom says anything that is new or brilliant, he manages to impart his smile into his pages, and the reader who takes it up carelessly will be very apt to hold on to it curiously.

NYM CRINKLE.

MR. MINER'S LATEST ACQUISITION.

Henry C. Miner sat in his cosy little office at the People's Theatre on Monday, when a MIRROR reporter was invited into his sanctum. With pardonable pride Mr. Miner showed the scribe a contract with the Gilsey estate, by which this successful manager will take control of the Fifth Avenue Theatre for five years, beginning on May 1, next.

"This lease was signed on Friday last," said Mr. Miner, as he reclined comfortably in his chair. "As you will perceive, I have it here signed, sealed and delivered. When the theatre comes into my possession I shall at once proceed to remodel and redecorate it at a cost of between $25,000 and $35,000. These improvements are not requirements of the contract, however. While I shall make the theatre almost an entirely new house, yet I did not secure the lease for that purpose. But for all that more anon. It is my intention, as I said, to remodel and redecorate the house. I shall put in a new stage, new scenery, gas fixtures, electric lights and marble floors. The aisles will be carpeted, new seats put in and entirely new entrances of bevelled plate glass with silver bars will be made, while over the entrances crystal cascades will be placed. A new drop curtain will be painted, by what artist I have not yet decided. The theatre will be practically a new one, and will be in readiness for the opening of the Fall season.

"It is probable that I shall turn the stage around so that it will face Broadway instead of Twenty-eighth Street. This will make it a Fifth Avenue Theatre, in fact, as well as in name. The new theatre will not be remodeled after any now in existence, but will be from my own designs, which are original, so far as I know. All the reports and statements about my lease being subject to a ground lease, are incorrect. The Gilseys own the land as well as the theatre. When I become manager of the house, I will remain such for [illegible] years, according to the terms of my contract.

"You have been waiting to secure this contract for a long while," remarked the scribe.

"I have," replied Mr. Miner. "I wanted it long before Mr. Tompkins secured it, but at the time he got it I did not know that it was in the market. Then, of course, when he obtained it, I knew it was for two years, and I thought I might as well get it after him, as he obtained it after Mr. Stetson. Mr. Tompkins was after it again, and I was his only competitor. We were the only two bidders for the lease, as far as I know. It is not true that I outbid Mr. Tompkins. I did not outbid anybody as far as I know, for I pay no more rent than Mr. Tompkins did. It is true also that I went to school with the Gilseys; but I don't think that influenced them any more than the fact that I intended to make alterations in the theatre. Mr. Tompkins would have probably made alterations also, though I do not think he would have made the improvements I intend, for I am going there to stay. I have long been anxious to get up in Broadway, where I can play certain attractions."

"Is it your intention, then, to make the Fifth Avenue a combination house?"

"I can't tell yet. It is almost a year before I get the theatre, and my plans are not made up."

CHARLES OSGOOD, who represents Pat Harris at his Louisville theatre, is in New York this week in the interests of Mr. Harris. He told a MIRROR reporter on Monday, that the recent benefit performances given at Harris' Louisville Theatre in aid of the Johnstown sufferers had netted $3,778. These performances were given under the auspices of the mayor, and the tickets were sold through the members of the police force. Mr. Osgood says that despite reports to the contrary, he knows from experience that Louisville is a good theatrical town. Mr. Harris is so firmly convinced that first class attractions will be well patronized that he will book nothing else at his Louisville house. Next season this, of course, will necessitate a raise of price, which will henceforth range from thirty cents to one dollar.

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The Mirror has the Largest Dramatic Circulation in America.

THE MIRROR FOR THE SUMMER.

Readers of THE DRAMATIC MIRROR who are going out-of-town for the Summer, can have the paper sent on the following terms, by forwarding address and amount to this office:

50 cents for four weeks.
$1.00 for ten weeks.
$1.25 for three months.
Postage prepaid.

RECIPROCITY.

THE cable brings a report from Paris that Manager RUDOLPH ARONSON has a scheme on hand to build a theatre in the heart of the French capital, modeled after the Casino in this city, and to be devoted to similar entertainments. The funds, it is stated, will be furnished by New Yorkers, and the establishment will possess all the characteristics of an American theatre, with the exception of the company, which will be French.

A few years ago such an undertaking as this would have been looked upon as the very essence of madness. But the Parisians have lost some of that narrow patriotism which formerly led them to exclude foreign enterprise and achievement and refuse recognition to art products not of native origin.

If they have become more cosmopolitan in matters of amusement and taste, it does not follow that Mr. Aronson's plan will not partake largely of the character of an experiment, and a risky one at that. However, he has plenty of energy and pluck—qualities that appeal to the admiration of the Gallic mind—and his venture will be watched with great interest from this side of the ocean.

We have liberally supported foreign impresarios; why should not foreigners now give their good offices to ours, all other things being equal?

A CHEERLESS OUTLOOK.

THE barrenness of the dramatic source of supplies continues to excite the alarm of all true friends of the stage, and the perplexity of those managers that rely on fresh material for their ventures increases. There has not been, in many years, a time when the outlook for new plays was less satisfactory than it is at present.

Abroad, the aspect is as cheerless as it is at home. Both in France and England the playwrights have shown a singular inability to furnish forth the usual quota of popular and meritorious works, and the sum of the past season's accomplishments is far below the average.

Such a condition of affairs is regrettable for many reasons, but for none more than the easy avenue it gives to the trash and folly which have already enjoyed too much hospitality from the public for the stage's good. There are more fools than wise men in the world, and that species of entertainment, which appeals to silly natures and weak minds, finds a readier hearing and is more certain of securing support than works that make some demand upon the sober intelligence of mankind.

There could not be a more unfortunate time for the dramatic authors to fail us. They are simply giving the theatre over into the hands of the exponents of coarse buffoonery and "realistic" commonplace, from whose debasing influences it may be long before the public will be rescued.

Because rough horseplay and noisy nonsense are profitable, it does not follow that they are best. Success, *per se*, is no argument in favor of a thing that is essentially evil; the box-office entertainment is not necessarily the good entertainment; the fact that the majority seek the cheapest and vulgarest form of exhibition does not elevate it to a higher plane; the voice of the multitude is not always the voice to which a compliant ear should be turned.

A DISGRACE.

THE DRAMATIC MIRROR has certainly shown authors and managers the extent of the play-thieving business. It has persistently exposed the unprincipled scoundrels engaged in this pursuit and pointed out a simple, efficacious way by which relief may be obtained from the present disgraceful state of affairs.

Isn't it about time that play-owners and others interested in the question, should do something on their own account?

We are constantly in receipt of letters from prominent professionals, commending our efforts to put an end to piracy. But they seem less eager to aid the cause by practical coöperation, looking towards the amendment of the Copyright law, than to put their views on paper.

The new Managers' Association promises to take up this matter, but probably a good deal of valuable time will elapse before they get around to it. Meantime, the pillage goes on unchecked.

There is no abuse from which the profession more acutely suffers than that of play stealing. Its existence and continuance reflect upon every person connected with the stage, so long as no organized effort is made to combat it.

Men and women that write or own plays should band together and take the initiative in demanding adequate legal protection for their property from the government. It will not be so difficult to get Congress to amend the copyright law, making play-stealing a misdemeanor, punishable with imprisonment, as to get the Inter-State Act revised for the benefit of the profession.

PLAY TITLES.

THE decision handed down by Judge WALLACK, in the United States Circuit Court last week, in the suit brought by AUGUSTIN DALY to restrain WEBSTER and BRADY from using the railroad scene in After Dark, is pregnant with clear-cut common sense, and equally instructive.

Ex-Judge DITTENHOEFER, counsel for the defendants, argued that the copyright of Under the Gaslight was void because the title of the play as published did not correspond with that on file in the Clerk's office in the district. The title deposited by Mr. DALY in the District Court was Under the Gaslight; a Romantic Panorama of the Streets and Homes in New York. The title of the published play is Under the Gaslight; a Drama of Love and Life in These Times.

In sustaining the point raised by Ex-Judge DITTENHOEFER, the Court held that these two titles substantially conflicted and that in either one it was impossible to discriminate as to what was descriptive matter and what was name. Judge WALLACK cited a few of the permutations to which these sesquipedalian titles could be subjected. The play could be termed "Under the Gaslight," or "A Drama of Love and Life in These Times," or "A Romantic Panorama of the Streets and Homes of New York." To subject these titles to more minute permutation they might have been "Love and Life in New York," and so on till the ROBERTSONIAN single word names were reached such as "Love," "Life."

At the time that MR. DALY christened Under the Gaslight with its remarkable title, he was largely under the influence of German comedy, and the involuted title was probably the result of unconscious cerebration after wrestling with the German idiom in translation.

From the period of the rise of the Greek drama to the present, simplicity, exactness and terseness in play titles has been a well-defined canon of the playwright, which needs no recapitulation. The title of a play should not be ambiguous, whatever else it may be, as this law-suit amply attests.

EGRESS FROM THEATRES.

AN incident which occurred at the Detroit Rink on Saturday night a week ago, has led to a discussion in the press of that city, between THE MIRROR correspondent and the lessees of the Rink.

The building has an auditorium with a seating capacity of 4,000. It is said that to this structure there are only "two small doors, hardly wide enough to permit an extra large-sized person to pass through." On the night in question the electric lights suddenly went out, leaving the place in total darkness for twenty minutes. Fortunately there was no stampede. Had there been, an appalling calamity would have had to be chronicled.

If the reports about this building are true, the authorities of Detroit are criminally derelict in their duty, and should be speedily aroused to an appreciable sense of that fact. All buildings utilized for public use, should have ample means of egress. While great improvements in this respect have been introduced in theatres, of late years, still there are scores of opera houses throughout the country still unprovided with proper exits in case of a panic. The owners and lessees of such theatres owe it to their patrons to make all such buildings absolutely safe.

If there is one point in which ancient architects excelled the moderns, it was in egress from public buildings. The vast theatres and amphitheatres of ancient Rome were emptied with comparative ease and absolute safety by a system of exits, called, with Latin terseness of definition, vomitories. The eighty-thousand spectators in the theatre of Marcellus, or the hundred thousand at the Circus Maximus, or at the Coliseum could be emptied in a marvellously brief space of time.

THE TOP-NOTCH.

AT LAST the stage has reached the top-notch of feminine emancipation. In SHAKESPEARE'S time such was the prejudice against the propriety of theatrical performances, that all female roles were impersonated by men. This appears to be still the custom in China, to judge from the Celestial company now performing at a New York theatre. The English stage, long ago, abandoned the preposterous idea that man—brutal and bearded man—could simulate female loveliness with satisfactory results. In fact, the reform has progressed to such an extent, that woman—delicate and soft-complexioned woman—is now frequently employed for male impersonations. There is not much truth to nature in her work of this character, to be sure, but the exhibition of her enticing form frequently proves a realistic success at the box-office.

We have had burlesque maidens galore, and several years ago a theatrical troupe called the Adamless Eden company, composed entirely of female performers, obtained some slight degree of popular favor from audiences of the male persuasion. It remained, however, for the comely and classic-minded maidens of Wellesley College to put the finishing touch to a reform that it has taken several centuries to thoroughly develop.

It seems that spurred on by the conceit of Harvard collegians, who discard feminine talent from their theatrical performances, the girls of Wellesley College decided to give a dramatic entertainment, in which the cast should be entirely composed of their own sex. Nay, they determined to go the men one better, and exclude everybody that wore trousers in real life from criticizing their histrionic efforts in masculine attire. Accordingly, they organized themselves into a Shakespearean society and placed As You Like It in rehearsal.

At this writing, we have no knowledge as to whether they took naturally to hose and buskin, or whether some bold, bad stage manager was pressed into service to facilitate their change of habit. At all events, it is recorded that the performance of As You like It took place last Monday on the slopes of the Longfellow garden, near the College, and the names of the nineteen maidens who assumed the characters of the piece will be duly recorded in the annals of the American stage as the pioneers of a great and daring innovation.

PERSONAL.

CARPENTER.—Conway Carpenter sailed for Europe last week.

WHIFFEN.—Thomas Whiffen and wife sailed for Europe Saturday.

MANTELL.—Robert Mantell arrived from Europe on last Saturday.

COGHLAN.—Rose Coghlan left for San Francisco on Saturday last accompanied by her manager.

CROMPTON.—W. H. Crompton formerly of Richard Mansfield's company arrived from Europe on Monday.

KIRALFY.—Mrs. Imre Kiralfy and family will sail for Europe to-day (Wednesday) on the *City of Rome*.

MANSFIELD.—Richard Mansfield is expected to arrive from England on the *Adriatic* next Friday. He will rest until October.

MAGUIRE.—James T. Maguire, the treasurer of the Bijou Theatre, will have his benefit at that house on next Monday evening.

MOORE.—Adelaide Moore will open her season in this country, at the Fifth Avenue Theatre, on August 19, in The Love Story.

WALSH.—Mrs. J. D. Walsh (Annie Morton) presented her husband with a ten-pound baby at Patchogue, L. I., on Thursday morning last.

HASWIN.—The statement that Carl Haswin is spending the Summer at Holly Beach, L. I., is incorrect. He is at "The Hollies," Holly Beach, N. J.

WEBBER.—H. Price Webber and wife (Edwina Grey), of the Boston Comedy company, are resting for the Summer at their home in Augusta, Maine.

ANDERSON.—Mary Anderson will not appear here in December next. An arrangement has been made with her manager to open her season early in 1890 instead.

WILLIAMS.—Fred Williams, of Shannon and Williams, has been appointed dramatic director and stage manager for the students of St. Francis Xavier College for one year.

LEONARD.—G. Herbert Leonard arrived on Sunday from Europe on the *Lydian Monarch* after an absence of thirteen months. He will support Rose Coghlan during the coming season.

MAGUIRE.—T. J. Maguire, business manager of the Bijou Theatre, will be tendered a benefit at that house on the night of Monday, July 1. Everything points to a phenomenally successful testimonial.

DAVID.—Thomas F. David, a clever young amateur of Waterbury, Conn., who has been studying for the stage for some time under the direction of Rose and Harry Watkins, will make his professional debut in September.

FAWCETT.—Owen Fawcett is with the Modjeska company on its Summer tour in Victoria, B. C. The company opened there to a packed house. Mr. Fawcett will be with the Booth-Modjeska company next season.

NORTHBROOKE.—A niece of Lord Northbrooke, the Viceroy of India, who is now studying for the stage under the tuition of Herman Vezin, in London, will make her first appearance in this country in about eighteen months.

MURTHA.—Manager Frank Murtha was agreeably surprised with a silver tea service presented to him by the employés of the Windsor on Thursday last. The auspicious occasion was the anniversary of Mr. Murtha's silver wedding.

FAVERSHAM.—William Faversham, of Minnie Maddern's company, will sail for Europe on July 10 on the *Britannic*. He will return in September in time to resume work with Miss Maddern's company, for which he has been re-engaged.

MCCAULL.—Col. John A. McCaull was a passenger on the *City of Rome*, which arrived from Europe on Friday last. He denies the report that he has engaged Geraldine Ulmar for next season. He states that he took the trip for his health only.

FROHMAN.—Gustave Frohman is sacrificing himself for the benefit of the theatre going public. On Friday last Charles Barnard read a portion of his new play to him, and McKee Rankin will soon make a trip to Stamford for the same purpose with The Kanuck.

ELLISON.—Clara Ellison, who was a member of Madame Modjeska's company in this country for five seasons, appeared on June 3 in London, at the Lyric Theatre, in the *ingénue* part of a new one-act play called Aliens. Her sister, Jenny Ellison, who has been with Thomas W. Keene's company, assumed a small role on the same occasion.

HARRIGAN.—In a recent interview, Edward Harrigan is reported as viewing his return to New York as a manager as much more probable than has been supposed. He is confident of obtaining a theatre either this year or next, and talks hopefully of reviving the Mulligan Guard series with Mrs. Annie Yeamans and other old favorites.

VAN ZANDT.—Nina Van Zandt, who figured so conspicuously in the trial of the Chicago anarchists, as the sweetheart of August Spies, the bomb-thrower, sent a dispatch to E. G. Stone, Joseph Haworth's manager, offering to play the leader of the mob in the last act of Paul Kauvar. Manager Stone has not yet decided on Miss Van Zandt's application.

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Because a man has a pen and a newspaper it does not follow that he should so far forget the duty he owes to his constituency and himself, as to descend to replying to the false and malicious personalities which he naturally encounters from the unclean creatures that infest the purlieus of journalism.

"No man was ever written out of his reputation except by himself," said Bentley, a truth which every man and woman recognises, whose good opinion is worth having.

And it is also apparent that the people in any walk of public life who have earned success and esteem by honest labor must inevitably excite the envious malevolence of the abandoned and the outcast.

It has been always thus, and thus it will be always.

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There is no temptation to the well-balanced mind to return Billingsgate for Billingsgate or lies for lies. There is not even a desire to retaliate by speaking the truth about the defamer, which, oftener than not, would be the worst that could be said of him.

What boots it if a notorious journalistic vagabond, whose name fairly stinks in the nostrils of such decent men as have taken note of his disreputable existence, spits his venom in my direction?

If he did anything else he would be untrue to his natural proclivites.

What if I should reveal the fact that he began life by robbing his employer's till?

There would be small satisfaction in that, for such a beginning might easily be divined.

What if I recalled his frequent passing of worthless cheques upon unsuspecting victims; the numerous small "loans" he has "negotiated," to the ultimate cost of sundry barkeepers and box-office functionaries; his frequent blackmailing operations; his polygamy, and the many other little eccentricities of a chequered career?

I should be merely refreshing the memory of many who know the facts as well as I, and sinking to the abject level of recrimination.

I prefer to use these columns for the publication of such matters as are of general professional interest. If such a rascal as I have referred to transcends the law, the proper authorities will be invoked for his punishment.

One can respect an honest adversary, whose steel is worthy of one's metal. But one cannot fight a cur without getting down on all fours and using a cur's tactics.

✣

Several correspondents have written to me, objecting to the reference to Mrs. Charles Doremus as the author of The Circus Rider. They remind me that this piece is an almost literal translation of the German comedietta, Die Schultreiteim—a fact I had not forgotten. Mrs. Doremus has made no claim to originality in this work, and when she is spoken of as the author, it is of the English version, naturally.

✣

Langtry sold her As You Like It and Macbeth dresses, together with the greater part of her personal wardrobe, to a costume concern last week. Thrift is one of the characteristics of this Lily, who, unlike the Scriptural one, toils and spins.

✣

Word reaches me that Manager Field, of the Boston Museum, has signed with Mrs. Burnett for a new piece, which he will produce next season. W. Gillette, Pinero and Buchanan are also being negotiated with for material.

✣

Gen. George Sheridan went into J. M. Hill's Boston restaurant the other day, accompanied by his talented daughter.

"I thought Mr. Hill wasn't going to have any flies here," said the General to the waiter.

"Well, you see," said the waiter, apologetically, "Mr. Hill is in New York now, sir."

✣

The London *Whitehall Review* thinks that because the American papers devote a lot of space to Mesdames Langtry and Potter, American talent must be mediocre, and those ladies are "equal to the best" on our stage. I would respectfully call my contemporary's attention to the fact that England is responsible for Mrs. Langtry, dramatically and otherwise. As for Mrs. Potter—well, Mrs. Potter hardly counts, because she has not been so successful, pecuniarily and artistically, as her sister in histrionism. Our English friends must not gauge American talent by the amount of publicity which notoriety secures from the sensational portion of the press.

✣

Dr. Talmage, who has exclusive information apparently, describes heaven as a big hotel with reception and throne rooms, electric lights, steam-heat and all modern conveniences. But the Doctor neglects to say whether he has engaged a room in it for his own occupancy. If he has, a good many people, myself included, may prefer to patronize the less popular rival establishment.

IN THE COURTS.

UNDER THE GASLIGHT'S DEFECTIVE TITLE.

A few weeks ago, Augustin Daly, author of Under the Gaslight, commenced an action in the United States Circuit Court against George Webster, William A. Brady and Henry C. Miner, to enjoin the use of the railroad scene in Boucicault's play, After Dark, then performing at the People's Theatre. The injunction was asked on the ground that it was in violation of Mr. Daly's rights and had been taken from his play. Stephen H. Olin, representing manager Daly, applied to Judge Wallace for an injunction, claiming that Mr. Daly's rights had been successfully maintained by the courts ever since 1868, when he succeeded in maintaining an injunction restraining Jarrett and Palmer from using the railroad scene in After Dark which was being performed by them at Niblo's Garden.

Ex-Judge A. J. Dittenhoefer, who appeared for the defendants, among other things, contended that Manager Daly's copyright was void for the reason that the title of the play Under the Gaslight as published did not correspond with the title as filed by him pursuant to law, the former being Under the Gaslight, a Drama of Love and Life in These Times, while the latter was Under the Gas Light, a romantic Panorama of Streets and Homes in New York.

This objection, counsel insisted had not been raised in any of the former suits by Mr. Daly. Judge Wallace handed down a decision last week, sustaining the point taken by Ex-Judge Dittenhoefer, and holding that the variance in the letter as filed and published is fatal, and on that ground the injunction was denied.

In his opinion, Judge Wallace writes: "It is to be regretted that it must be held that the complainant has a valid copyright to his dramatic composition, Under the Gaslight; a Drama of Life and Love in These Times, because of the title deposited by him in the Clerk's office of the District Court, which reads, Under the Gas Light; a Romantic Panorama of the Streets and Homes of New York. The title to a copyright is purely statutory, and a performance of the conditions imposed by the laws of Congress is indispensable to its creation, and to the existence of any literary property in the published work. Among these conditions the statutes require the deposit of a printed copy of the title of the work before publication, in the proper office, formerly the office of the Clerk of the District Court, of the District of the residence of the author, and now the Librarian of Congress. A literal compliance is not requisite; a substantial compliance is.

"A verbal difference between the registered title and the published title would not necessarily invalidate the copyright, but when the variance is so material that the substantial identity between the two titles is doubtful, and might deceive the public into the belief that they refer to different publications and themes, it is fatal. It is potent that there is such a material variance in the present case, unless all the title except Under the Gas Light can be disregarded. This is not permissible. It will hardly do to segregate what the author has designated and deposited for registry as the title of his work as a unit, into parts, and treat one part as the name and the other as descriptive matter, and eliminate the latter as a part of the title. If such an analysis were ever permissible, it could not well be made in the present case, because it is impossible to discriminate between what is the descriptive matter and what is the name. The drama might have been called Under the Gas Light, or A Drama of Life and Love in These Times, or A Romantic Panorama of the Streets and Homes of New York, and either designation would be equally appropriate as a name or as descriptive matter. When two such names or descriptive terms are incorporated into the title, each become an integral part of it, and it may be as reasonably contended that one part of the title can be dropped out as that the other can be. The motion for an injunction is denied."

ALFRED GODCHAUX'S LOST PLAYS.

Alfred Godchaux's suit against Robert E. Westcott, the President of Westcott's Express Company, to recover $1,500 damages for the loss of an English translation of Sardou's Little Duchess was dismissed last week by Judge Holme of the City Court. On August 31, 1887, Godchaux sent a package by express from Brooklyn, to the house, No. 128 West Twenty-third Street, containing a French copy and an English translation and manuscript of Sardou's play, The Little Duchess, which was the only copy in existence in this country. The package was never delivered, and he sued to recover $1,500 damages. The defendant denied that he was in any way responsible for the loss, inasmuch as no notice was given that the package contained anything of value, and further that the loss sustained was merely nominal because a copy and translation of the play could be secured without much trouble. Judge Holme, before whom the case was tried, dismissed the complaint.

PEARL EYTINGE IN CONTEMPT.

A judgment was taken in the City Court last November by Joseph Danzig, under an assigned claim, for $304.15 against Pearl Eytinge. After an execution had been issued to the Sheriff, which was returned unsatisfied, an order was granted directing Miss Eytinge to appear for examination in supplementary proceedings. She failed to obey this order, whereupon Chief Justice McAdam granted an order, requiring her to show cause why she should not be punished for contempt of court. That matter came before the Judge last Thursday, when counsel appeared in behalf of Miss Eytinge, and presented several affidavits and the certificate of a physician showing that she is suffering from a complication of diseases and could not appear in court. The Chief Justice gave her until this week to appear and submit to an examination, and if she refuses to do this an attachment may be granted against her.

A VERDICT FOR MRS. LANGTRY'S CHEF.

The presence of Mrs. Langtry was not made necessary to a proper determination of the suit brought against her by her former *chef*, Gustave Broche, to recover $218 alleged to be due him for services rendered and money expended by him, in securing dainty dishes to suit her sumptuous tastes. It was only for the brief period of a week that Mr. Broche presided as *chef* in Mrs. Langtry's Twenty-third Street mansion. The case was tried on Friday last before Judge Ehrlich and a jury in the City Court.

The contract which the *chef* signed required him to provide for Mrs. Langtry's table and pay his own salary upon an allowance of fifteen dollars per day. He understood that he would be able to make at least five dollars per day for himself. While he was in charge of the kitchen all bills of fare were sent up to Mrs. Langtry for approval, and it invariably happened that she changed them and ordered the most expensive delicacies in the market. Then, too, friends were invited in every evening after the theatre, and on Sunday a dinner party was given. At the expiration of a week the *chef's* bill for the table had run up to $183. His suit was to recover this sum and his wages. The contract was put in evidence.

By direction of the Court, the jury found a verdict in favor of the *chef* for $105, under the contract. His counsel declared that he would sue Mr. Gebhard for the balance of his claim, having withdrawn it from the complaint against Mrs. Langtry.

DIXEY'S SEVEN AGES.

Much curiosity has been manifested respecting Henry E. Dixey's new play, The Seven Ages. The title is certainly reminiscent of the hackneyed soliloquy of the Melancholy Jacques. The play is by William Gill, who wrote Adonis for Dixey, and who may be credited with having given that comedian a lift, at a time when his ability was not extensively known except as the agile hind legs of the heifer in Evangeline. Mr. Gill is of a reticent disposition, and during an interview with a MIRROR reporter he failed to divulge the plot or any of the salient points of the new play.

"It has been whispered about that the production which Mr. Dixey and I are preparing for next season," said Mr. Gill, "is called The Seven Ages. Now that the name is known, I presume that almost everybody will be able to guess the nature of the play. As previously mentioned the piece is neither a spectacle nor a burlesque. The best definition I can give is that it is a Kaleidoscopic representation. It is most unique. The idea of delineating the different ages of man is entirely original with Mr. Dixey. He came to me with that idea in March last. Since then of course we have been elaborating it.

"The piece will be in two acts, with new and original music. E. E. Rice is now engaging the company. Mr. Dixey is still gravitating between this city and Boston, which is his home, and no arrangements have as yet been made concerning rehearsals, nor the actual date of the production. It is absolutely impossible for me to describe to you either the production or Mr. Dixey's part. I presume you would like to know how many scenes there are, and how the changes of the Seven Ages are made but that is a little mystery. That's where the great novelty comes in. However, I just want to say that Mr. Dixey will do work in this new production that will surprise everybody. Those who have said that Mr. Dixey has done everything of which he is capable in Adonis, will find that they have erred when they see him in The Seven Ages. I think that I can venture the prediction that he will find no imitator in this production, as I, for one, know of nobody in America who could take his place in it and do what he will do."

GOSSIP OF THE TOWN.

IT is said that Patrice may star next season.

KENNETH LEE has been engaged by Kate Claxton for Bootle's Baby.

MLLE. RHÉA will close her season at Clinton, Iowa, next Saturday night.

GUS FRANKO has been engaged by Rich and Rosenbaum to play Capt. Dietrich in Evangeline.

STEPHEN LEACH is negotiating with Miss Ives, of the *Detroit Free Press*, for her play Lorine.

J. W. CARNER has been engaged by Hi Henry to appear next season in the company of Estelle Clayton.

FANNY DAVENPORT will open her next season under the management of Klaw and Erlanger at Buffalo.

MANAGER SCHULTZ, who has the direction of William Haworth's play, Ferncliffe, has taken desk room at Klaw and Erlanger's.

THE will of the late John Gilbert bequeathes his entire property to his wife. His real and personal estate is valued at $200,000.

HENRY TESTA has been re-engaged by Manager Frank Charvat to play the cripple in Annette and Andre in Renah in support of Ullie Akerstrom next season.

THE suit of Annie Haines and William Swaine against Denman Thompson to recover salary for a season's engagement in The Two Sisters is to be tried next month.

W. W. TILLOTTSON has placed the tour of Zig-Zag for the season of 1890-91 in the hands of Klaw and Erlanger. This is the third route these gentlemen will have booked for him.

IT is said that Rose Coghlan's play for next season will be one by Edouard Cadol, a French dramatist. The American rights have been secured by Gus. Pitou. It has been accepted by the Théâtre Français.

T. C. HOWARD has secured from Arthur Wallack the rights of Rosedale, and E. P. Sullivan will be starred in this piece and A Celebrated Case, under his management, during the coming season.

A SPECIAL feature of the date books for 1889-90-91, which the *Courier* co., of Buffalo, is distributing to its customers, is a handsome Russia leather case. The improvement is highly appreciated.

IT is said that one of the objects which took Eugene Tompkins to England, was an endeavor to interest London capitalists in a scheme to turn the Academy of Music into a concert hall, after the style of the London Alhambra.

M. J. CODY, who was for nearly thirteen years stage manager for J. K. Emmett, has been engaged by Klaw and Erlanger to act in a similar capacity with the production The Great Metropolis. Mr. Cody will also create a part in that play.

BRANDER MATTHEW'S new play for W. H. Crane will be entitled On Probation. The part which Mr. Crane will assume is that of a middle-aged business man, who goes to Paris to see the Exposition and meets with a series of misadventures.

ROSE STELLA, formerly well known as a comic opera artiste, paid a flying visit to this city last week. It is quite probable that Mlle. Stella will be engaged, through J. J. Spies, to create a French burlesque part in a new play to be produced in this city.

THE report that William Cronin, formerly of Scanlan and Cronin, was to join Augustin Daly's home company next season is vigorously denied. Mr. Cronin continues with Charles C. McCarty, with whom he has been for the past five years in One of the Bravest.

ROBERT J. DOWNING writes that his new departure in undertaking to manage himself next season, is progressing most satisfactorily, and that managers all over the country are offering him large percentages and certainties for his new play, Count Claudio. He proposes to retain his repertoire of Virginius, Ingomar, and other characters in which he has hitherto appeared.

RALPH L. NEWTON, last season stage manager of A Legal Wreck company, died from heart failure in this city last Friday night. He was thirty-two years of age and unmarried. He was known in the profession as Ralph Welles. The funeral took place on Sunday. The burial was at Greenwood.

MANAGER P. HARRIS, who is now booking attractions as far ahead as 1891 for the new Harris Theatre, formerly the Hennepin Avenue Theatre, at Minneapolis, Minn., announces that there will be positively no free list except to the members of the press, and that all contracts up to the year named will limit the free list for any attraction to one hundred each week. This is a good move and one that will probably be followed by many other managers. Mr. Harris is proud of the fact that the "standing room only" sign has been displayed at every performance in the theatre since the opening.

AT THE THEATRES.

WINDSOR.—SHEE-LONG-TAN-MOU.

Sean Keong Kung Joo. .....Tak A Wing
Prince Yung Zoon Pow.. .....Moo Sung Jee
Tong Tai Zoon..... .....Lee Yuen
Tarter General..... .....Chow Loon Yin

The Windsor was the scene of a novel form of theatrical entertainment on Monday night. The audience was largely made up of the Celestial contingent and the stage was occupied by a Chinese company that appeared in San Francisco and has gradually worked its way to the metropolis. There were many Americans present, that is until the end of the first act, which began at 7:15 P. M. and terminated somewhere in the neighborhood of 10 o'clock.

The piece enacted was the heroic drama, Shee-Long-Tan-Mou, written by Koong Ming, a descendant of Confucius. An occasional milestone of the plot was indicated by means of a condensed argument printed on the programme. From this it was gleaned by THE MIRROR's Chinese critic that Yuing Zoon Pow gets entangled in a love affair with the Princess Kung Foo. He comes very near being executed for his rashness. His rashuess, by the-bye, was not particularly noticeable to American auditors. The Emperor, however, being in need of military talent, makes him a prince, allows him to wed his daughter, and places him in command of his army in the ensuing campaign against the Tartars. As we all know, it is no easy matter to catch a Tartar, and so the Prince is taken prisoner. By way of enlivening his captivity, he is allowed to marry Mo Kway Ting, daughter of the Tartar monarch.

After five years, according to the plot, and several hours of actual time, according to the performance, he is allowed to go back to China pleading the schoolboy's excuse that he has to attend the funeral of his grandmother or some other near relative. On his return, he finds that insurrection has broken out at home, and that all of his family are slain except his first wife, who has escaped with the loyal slave. Finally he downs the rebels, sets the deposed Emperor up in business again at the old stand, is made heir-apparent and winds the play up at early down in the happy bosom of his dual-wived family.

The costumes were gorgeous and dazzling, and the scenic decorations were equally gaudy. The female roles were impersonated by men. Tak A Wirg, who took the part of the Princess, is billed as "the greatest female impersonator in the world." To judge from his counterfeit presentment of Oriental loveliness, it may be safely conjectured that due appreciation of Chinese beauty—like olives—is probably an acquired taste. Although an American might not object to having his girl sit on his lap, it would certainly be destructive of romantic illusion to have her use her fingers to his nose in lieu of a handkerchief. Moreover, if she were to kick him on a tender part of his anatomy, the etiquette of the entire Celestial empire could not convince him that such an act was either humorous or ladylike.

The acting consisted of long dialogues, which were intoned to the accompaniment of tom-toms and other unmusical instruments. The comedians painted their faces red or white and wore beards several feet in length. One of them looked like a variety stage Hebrew. The principals were also partial to long hirsute appendages which they lifted and stroked continuously throughout the evening.

The piece is said to be a standard work of the Chinese drama, which has been cut down from five acts to three to suit American theatregoers. Criticism is, of course, somewhat biased by the prevailing ideas of what we have been educated to consider a dramatic performance. If an American company were to present Hamlet or Richard III. in China, it is quite possible that the doings of the people on the stage would strike a Chinese audience as exceedingly tiresome. As the situation is reversed, however, we can only say that She-Long-Tun-Moo, which is to be repeated at the Windsor throughout the week, is anything but entertaining to an American audience, however pleasing and thrilling it may prove to Oriental theatregoers.

GRAND OPERA HOUSE.—FAUST.

On Monday night Gounod's Faust was performed by Mr. Morrissey's company before a large audience, which became very impatient under a wait of three-quarters of an hour, rumored to have been caused by some jealous dispute between the two prime donne. Taken as a whole, the performance was quite pleasing. The chorus, however, was conspicuously insufficient and had been apparently recruited in the very cheapest market.

The Mephistopheles of E. Maina was in many respects a powerful *étude Satanique*. M. Maina's methods throughout were spirited and showed originality. Moreover, he possesses a voice that is well adapted to the role. Faust was played by Frank Baxter, whose powerful tenor was employed to good effect, but his histrionic methods are by no means graceful. He began the labartory scene promisingly, but when withdrawing the curtains of his window to view the crowd, he forgot to replace them. The consequence was that when he retired behind the wing to take off his old man's costume, the audience was amused by a full view of the disrobing and unwigging process. This contretemps probably depressed the actor for the remainder of the evening, and although he was at times quite telling, from a vocal standpoint, his impersonation, as a whole, was tame and flat.

Signor Tagliapietra was a satisfactory Valentine. He sang portions of his rôle in Italian effectively, and his acting in Valentine's death scene was decidedly good.

The part of Marguerite was sung by Pauline L'Allemand with considerable vocal skill. Her acting was quite acceptable and she received merited applause in the death scene of Valentine. Her stage fall at the cathedral steps was inartistic and looked more like a dangerous tumble. The Martha of Helen Brand possessed humor and vivacity. Athalie Claire, who played Sibel, looked well and sang pleasingly, without any pronounced excellencie sor defects.

KOSTER AND BIAL'S VAUDEVILLE.

Variety is said to be the spice of life and the old saw is given ample scope to prove the correctness of the assertion at Koster and Bial's this week. The entertainment is decidedly varied, and the entertainers as clever as they are dissimilar. The specialists are Laura Lee, a fairly good vocalist, Millie Price, a dashing soubrette dancer, John Marion, in character sketch; the Austin Sister, in a daring trapeze performance; Aimee, the human fly, and Kellar, the pedo-manual phenomenon. The chief attraction of the evening is supposed to be selections from Monte Cristo, Jr. To successfully burlesque a burlesque is a very difficult matter. The result either proves stupid or nauseous. Hence, it is not surprising that this attempt should be only partially pleasing. The cast is headed by the well-known Louisa Searle, who appears as "Teddy" Dantes. Connie Leslie is a pretty Mercedes, but has a very unmusical voice. The comedy roles are supplied by George Murphy, John Marion, Chas. H. Stanley and W. A. McCormack. The chorus is shapely, pretty and becomingly attired. Next week, a musical farce, called A Morning with Justice Schwab.

THIRD AVENUE.—UNKNOWN.

John A. Stevens in his strong melodrama, Unknown, drew a packed house at Jacobs' Third Avenue Theatre on Monday night. Mr. Stevens received three enthusiastic curtain calls. He was strongly and evenly supported by Tessie Butler as Bessie Merribright, Davenport Bebus as Arnold Tyson, James F. Brian as Dr. Richard Brinkton, and Charles Barranger as Albert Stormking. James Otley as the old boatswain, Jack Salt, was capital in his make-up and work. Next week, His Natural Life.

AT OTHER HOUSES.

This is the last week of Featherbrain at the Madison Square Theatre. Those who have not seen the clever impersonation of Minnie Maddern in the title-role, are reminded that she is going—going, and will soon be gone—until next season.

Dockstader's Minstrels will cease their merry antics at the Twenty-third Street Theatre on Saturday night.

The Equine Paradox tramps merrily along the pathway of financial success at the Academy of Music, with afternoon and evening performances.

A Midnight Bell will toll no longer at the Bijou after the current week.

Comic opera is enlivened in New York this Summer by meritorious competition. With Clover at Palmer's, the Brigands at the Casino and The Oolah at the Broadway Theatre, the topical song comedian is not allowed to waste his jokelet on the desert air of empty houses.

RETURN OF SAMUEL FRENCH.

Samuel French, of the play publishing house of Samuel French and Son, arrived in this country from England on the *Aurania*, last Monday. Mr. French is always an authority on the theatrical doings of Great Britain, and it was not long before a MIRROR reporter was wielding a lively pencil while the old gentleman, whose years sit lightly on his shoulders and who is as bright and chipper as many young men, glibly chattered of theatricals in London.

"I've had a very pleasant trip over," said Mr. French, "although it was a little slow. There had been a strike of longshoremen and stokers in Liverpool, and we were obliged to take over boys and inexperienced men. My purpose in coming over this time is to give my testimony in the Little Lord Fauntleroy case, and when that is concluded, I shall return.

"Now, of course, you want to know what is going on in a theatrical way in London. Well, then let me say, in the first place, that business generally in England has been extremely good and that the prospects for the coming season are very fair. At the Lyceum, Henry Irving will revive The Dead Heart in August, and, of course, he will do it extremely well. This play was one of the old successes of Ben Webster at the Adelphi, and was written by Watts Phillips. It will have a very strong cast, including Mr. Bancroft, who has retired from management, but who intends to reappear occasionally. Mr. Irving plays Robert Landry, Ellen Terry Catherine Duval, and Mr. Bancroft the Abbe Latour. We intend to publish the Irving version of the play. At the Haymarket, Roger La Honte will be produced the latter part of August with Beerbohm Tree in the principal role, and Miss Beringer, who made quite a hit in Little Lord Fauntleroy will play the child's part.

"E. S. Willard, a very clever leading man, and a Mr. Lart have taken the management of the Shaftesbury Theatre and are reviving Jim the Penman at that house. Their first production will be a drama by Henry Arthur Jones, which will be followed by a strong parlor tragedy by Arthur Law entitled At Bay. In both of these Mr. Willard will play the leading parts, as the theatre was taken with that intention. At the Criterion Theatre, Charles Wyndham, who is to come over here, will organize a strong company and put on Caste. At the Vaudeville, Thomas Thorne is going on tour with Joseph's Sweetheart and other pieces, and the theatre has been taken for the production of a play called In Danger, by Lestocq and Creswell, which was produced at Brighton and at a matinee in London. It will be put on for a run on July 29. In Danger is another drawing-room tragedy, and among those who will appear in it are Florence West, Louis Waller, F. H. Macklin and Julian Cross.

"Sims and Petitt are now writing a sort of comic melodrama something after the type of Lights of London, for the Adelphi, and at the present moment The Shaughraun is being played there. At the Strand, they are putting up a comic piece by J. H. Hurst, the author of The Begum's Diamonds, and in this W. S. Penley, who made such a great success in The Private Secretary and Uncles and Aunts, which W. H. Crane has secured for this country, will appear. Following that production, Mr. Penley takes a theatre himself, and produces a play called The Judge, by Arthur Law. Mr. Law has also written a play for Mr. Terry, which the latter has accepted, and which is to follow Sweet Lavender at Terry's Theatre."

"Did you see Mr. H. M. Palmer before you sailed?"

"I am sorry that I missed Mr. Palmer, by the way. But I shall probably be back before he goes away. He will see In Danger and perhaps At Bay. They are both strong pieces, and will probably suit his theatre. But I am forgetting the other theatres. John Hare's new house, The Garrick, has had great success with The Profligate, by Pinero, but it is not at all certain that that play will be brought over here, unless it can be cast to Mr. Pinero's satisfaction. The playwright is making a great deal of money, and is particular. John L. Toole is going to Australia with a company in the Fall, and his theatre will be to let. Gus Harris will produce a piece at the Drury Lane written by himself and Paul Merritt. It is a strong melodrama and will, of course, be followed by the usual pantomine. Mr. Harris is making a great success with grand operas at Covent Garden. He has Ella Russell, Mme. Albani and a strong company and having secured the patronage of the aristocracy he may count on continued success. Col. Mapleson is moving along at Her Majesty's much in the old style, giving a very good performance, but—"

And Mr. French broke off short to look out of the window and drum on the sill, while the reporter left.

CHARLES FOSTER'S BEREAVEMENT.

Charles Foster, the actor and dramatist, has met with a sad affliction in the loss by drowning of his only son.

"It seems to me," said Mr. Foster to a DRAMATIC MIRROR reporter, "that it would be but right and proper for me to thank, through your paper, the numerous friends in the profession who have expressed or written to me words of sincere condolence in my bereavement. Benjamin, who was only twenty years of age, always had a great desire to go on the stage, but both his mother and I dissuaded him, owing to the inevitable hardships he would have to undergo. He was connected with the New York *Morning Journal* where he had been entrusted with the position of night cashier.

"On Monday, June 17, Benny invited three young friends of his to take a day's outing in his catboat, called the *Gracie Foster* after his little sister. His companions were James Burke, Michael Ryan and Robert Smiley. They left One Hundred and Twenty-fourth Street about nine o'clock on Monday morning and started on a sail through Little Hell Gate. After going ashore for luncheon at Whitestone, they proceeded with their sail. About three o'clock in the afternoon a storm came up which made their boat unmanageable. At this time the tugboat *Volunteer* with the sand scow *John Kelly* in tow passed them, and one of the boys threw a line to a man on the scow to tow the *Gracie* home. The sail was taken in and the catboat moved along with considerable speed. When they had arrived opposite North Brothers' Island a sudden squall upset the *Gracie*, and the tug had steamed away two hundred feet, before the accident was noticed. A man on the scow cut the line, but the captain of the *Volunteer* showed outrageous indifference and never stopped to lend any assistance to the poor boys struggling for their lives.

"They were all fair swimmers, but the water was dreadfully rough, and they were weighted down with their wet clothes. The noise of the storm prevented their cries for help from being heard by the people on board a tug and a propeller that passed them. Finally two of the boys, Burke and Ryan, were rescued by the freight steamer *Artizan*, commanded by Captain R. W. Lasher. Ryan was so exhausted that Peter Williams, the mate, had to jump overboard in order to save him. My boy and young Smiley were nowhere in sight, and after Captain Lasher returned from Bridgeport on Tuesday, he notified my family that Benny had probably been drowned.

"I was playing in The Blackthorn, at Providence, and received a telegram that Benny had met with an accident, just as I was going on the stage. I had no idea that anything serious had occurred and addressed a telegram, for particulars, to my son in person. The answer came, with the dreadful words: 'Ben is drowned.'

"We all entertain a slight hope that he may have been picked up by some vessel that could not stop to put him ashore. My wife and his little sister Gracie was nearly frantic with grief. He was the only boy."

"How many daughters have you?" was asked of Mr. Foster.

"Three. One of them is Mrs. Jacob Berlinger, and was formerly known on the stage as Tilley Malvern. Another sister of Benny's, Annie Foster, has been acting recently at Portland, Oregon. Gracie has played the newsboy in Her Atonement."

Mr. Foster was kept in suspense regarding the fate of his boy until Sunday morning, when word was sent that the body had been found on Riker's Island.

SUMMERING SIFTINGS.

Bessie Cleveland will go to Asbury Park.

Thomas Q. Seabrooke will Summer at Sheepshead Bay.

Charles Kidder is at Englishtown, N. J.

De Loss King and wife are sojourning at Wadsworth, O.

Helen Leslie, who was last season with Lotta, is at Walpo, N. H.

M. C. Daly will enjoy himself at Bethel, Conn.

Helen Lowell, who has been re-engaged for the Little Lord Fauntleroy company next season, will Summer at Providence, R. I.

Walter Brooks will go to Uniontown, Pa.

John Pallas, who has signed with John Murphy, is at Pittston, Pa.

Mary Timberman and May Stetson will Summer at Ticonderoga, N. Y.

J. J. Spies will not take a regular vacation this Summer, as his duties at the Actors' Fund Rooms preclude that pleasure. He will go off for a few days at a time, joining Atkins Lawrence at Canarsie, L. I., Carl Haswin at Holly Beach, N. J., and friends at Fort Lee, on Long Island Sound, and at Baltimore.

John E. Ince will go to Everitt, Mass.

E. E. Zimmerman is at Riverdale on the Hudson.

Donnelly and Girard, the Natural Gas stars are at Long Branch.

Charles H. Bradshaw is at his home at North Scituate, Mass.

R. J. Dunstan is taking his ease at his inn at North Conway, N. H.

Tony Farrell and Jennie Leland are inhaling the salt breezes of the Sound, at their farm in St. James, L. I.

R. F. Cotton is at Gardiner, Me.

Joe Fay is sojourning at Winthrop, Mass.

Maria Haynes, Ralph Howard, Florence Wyatt and Mr. Walton and wife are stopping at the Fairview House in the Catskills.

Joseph Haworth has gone to the Atlantic Highlands, New Jersey.

Mr. and Mrs. W. F. Blande (Eleanor Carey) are spending the Summer near Coburg, Ontario.

Mrs. Fred. Marsden will Summer at her cottage on Schroon Lake in the Adirondacks.

Frank Mayo has retired to Crockett Lodge, Canton, Pa.

Edwin Booth is sojourning at Newport.

George H. Adams will Summer at Patterson, N. J.

Toma Hanlon will rest at Nyack, N. Y.

Fannie Lewis will Summer in the Catskills.

Gus Bothner will go to the Highlands of Navesink.

Albert Riddle will Summer at Long Branch.

Chas. F. Wiegand will enjoy life at Seaconk, Rhode Island.

Adeline Stanhope is at Greenwood Lake.

Louise Pomeroy is sojourning at Lake Grove, Suffolk County Long Island.

Lee Lamar is in the White Mountains.

AS YOU LIKE IT.

Mr. Howells puts forth his "heresy," as he calls it, that "for a play, a plot of close texture is no more necessary than for a novel," as coolly as if what he says of the novel were really true, and universally admitted. It is evident that Mr. Howells, who assures us that A Midnight Bell is the cornerstone of a national drama in this country, himself meditates "a prolongation of sketches"—his other name for a play. We may expect to see something on the boards before long called The Old Cowshed, with his distinguished name attached.

Now that Edmund C. Stanton is at the head of the Actors' Fund Benefit Committee the performances in aid of this charity ought to return a larger revenue than heretofore. It has been suggested that the city benefits might all take place in one week next May at the Metropolitan, the six nights being devoted respectively to tragedy, comedy, grand opera, comic opera, burlesque and vaudeville, with all the available leading artists in these various lines in the bills. Such a dramatic festival, repeated yearly, would net immense sums for the Fund and, moreover, posses historic importance.

One of the latest dodges of the play-pirates is to use the names and lithographs of well-known stars. In remote and obscure towns this fraud has been frequently perpetrated of late, without detection. These pests are gaining steadily in numbers and audacity. Isn't it about time something was done to squelch them effectually?

Harry Miner has long looked with envious eyes at the theatres on Broadway, and one of his pet ambitions has been to secure a playhouse along that thoroughfare. At one time he expected to build a large theatre uptown, but the rise in ground values and the expensive exactions of the building and fire authorities gave him pause. In the Fifth Avenue, whose possession Mr. Miner will acquire at the close of Mr. Tompkins' lease next May, he has a place to gratify his desires. The Fifth Avenue has been unfortunate in its last two tenants, inasmuch as they were managers that had other and more important interests which monopolized time and enterprise, and left the Fifth Avenue pretty much to run itself. Mr. Miner will, at least, give it a large share of his attention.

Dr. T. S. Robertson has gone to Long Branch to luxuriate at the Hollywood. The Doctor has taken down his victoria and pair, his prayer-book, and a determination to forget humanity's ills until his return. He will probably enjoy himself.

Manager Hill will play The County Fair at the Union Square the whole of next season, provided he is able to cancel contracts with other attractions, made some time ago. If this is not accomplished Burgess and his piece will go on the road, pending the satisfaction of these contracts, and will return to the Square on their conclusion. Mr. Hill is confident that The County Fair will prove as profitable a stationary attraction as The Old Homestead.

Why do people continue to speculate stupidly on the meaning of the letters A. D., painted on Daly's curtain? Any body with half an eye can see that they stand for "Ada. Dear."

Colonel Ingersoll tells a good story of the late and lamented Larry Jerome. One day he was leaving a Saratoga hotel when the proprietor asked him, as a favor, to write a sentiment with his autograph, in the register. Uncle Larry thought a moment, and then wrote: "I came to this hotel for change and rest. The waiters got the change and the landlord got the rest.

There is no trait more marked in some actors than that of illogical inconsistency. They frequently slight their parts, excusing themselves on the plea that they lack "inspiration," or they are not "feeling well." But on salary-night they always expect the manager to be inspired, and the state of his pecuniary feelings doesn't excite the slightest interest. Nevertheless, they are sometimes taking his money without giving full value for it, and jeopardizing his prospects of profit by mangling his play before the public. From great artists occasional fluctuations in the merit of a performance may be overlooked; but the duffers and histrionic accidents in the profession have no excuse for the muddling indifference to the requirements of their work which is so frequently observable.

Good parts make good actors.
Good actors always have good parts.
There are no bad parts, except for bad actors.

There is an air of unstudied recklessness over our June audiences and actors that is equally apparent in each, to the other. There is a Summery suggestiveness about the orchestra that is unmistakable. Its vest is unbuttoned, as it were, and it makes you feel that you are doing it a personal injury in coming at all. Its Teutonic mind is grappling with the glorious possibilities which linger about Brighton, Manhattan and other Beaches that figuratively flow with Swiss cheese and foam. It brings up memories of the story told by Milton Nobles, who with his company, reached a one-night stand, prepared for an opening night. They found one melancholy cornetist in the orchestra, who explained that all the other musicians were playing at a near-by ball. "Why," said Nobles, with a sort of stony calmness; "you must be quite a celebrated performer to be selected to remain." "Oh! no," answered the man humbly, "if I was worth a d——n I would be up there, too."

Can any good thing come out of Nazareth? The largest benefit for the Johnstown sufferers was given in the Salt Lake Tabernacle last week. Admission was one dollar and everybody in the immense building bought a ticket. The proceeds were $7,000.

The Holyoke correspondent of The Mirror reports this week that the woman who does the snake-charming act in the dime museum in that city, was nearly strangled to death recently while exhibiting a pet reptile coiled about her neck. The same snake is said to have crushed another snake-charmer to death. As the female population in New England is in a large majority over the male, and as the serpentine lady-killer only hugged his last keeper, it is probable that the Holyoke girls will visit the museum in large numbers to see the preponderance reduced by the squeezing process.

Marlande Clarke's monstrosity of Jack the Ripper has been relegated to inocuous desuetude. It is now reported that a Boston dramatist is at work upon a sensational spectacular play based on the Johnstown disaster. The author proposes to make it as horribly realistic as possible. The disaster of the Conemaugh Valley is too vivid and awful in its details to be made the subject of a brutally realistic melodrama.

A unique method of ascertaining the age of an actress, despite art's aptful aid in make-up and rejuvenation, was recently unfolded to a Mirror correspondent by a sharp friend. The lady who made the observation occupied a front chair during the performance of a well-known actress who preserves a phenomenally youthful appearance. The observer made the following disclosure to the correspondent after the performance: "The only indication of the advanced years of the actress was in the appearance of her elbows, which showed the wrinkles of age." Of course, no man would be ungallant enough to make such an observation or disclosure. It is chronicled here as a warning to actresses who hide the footprints of time, that they have a vulnerable point in the brachial cuticle, as Achilles had in the tarsial tendon. The discovery may prove of some value to the aged admirers of the ballet. It is certainly a new wrinkle.

Summer outfit of the daily newspaper's dramatic editor: 1 pr. shears, 1 pot paste, and the latest number of The Dramatic Mirror.

A June house fills slowly. The low-necked Summer Girl, in her yachting hat and Redfern waist, comes in languidly with eyes breezily suggestive of piazzas, hammocks, shady trees, babbling brooks and things. The inevitable Young Man follows in her wake. He is fearfully and wonderfully gotten up. His folks are away at the mountains. He is living at the club, and he looks it! He has discarded the justly celebrated suspender and wears a sash about his *svelte* Seventh Regiment waist, in which he seems to have perfect confidence. His shoes are yellow, his neck sun-kissed. The breezy-eyed Summer Girl has enchained him in the city by her side, and the family may go hang.

There is small danger of too much work on a part. One often hears about actors over studying; but it is safe to set down nearly all sloppy performances to a lack of study. When people go on, night after night, imperfect in their lines, they ought to go to work and learn them. How long would a bookkeeper retain his situation if he made false calculations in his books? He is paid for accuracy. If some actors and actresses were as prompt as they expect the "ghost" to be, managers would obtain better all-round performances.

Why expose the makeup of actresses to the outside world? Why not allow Mrs. Grundy to imagine that stage beauties are beautiful, without paint or whitewash? She will believe it unless told to the contrary. Mrs. G. is not half so smart as she thinks she is, nor so theatre-wise either. Let her weave her pretty little romances about the stage. They do no more harm than cobwebs and bring money in the box-office by interesting her in the profession. Makeup, carefully adjusted, will deceive clever eyes. Then why take special trouble to announce that the complexion is made? Mrs. Grundy generally makes hers, but that is different. She doesn't permit her favorite actresses to do the same thing; that is to say, good-naturedly. There is a prevailing prejudice against make-up among a large class of theatre-going people. The actress whose head is level will conceal the means whereby she renders herself attractive. Even in this period of intimacy between society and the stage there are plenty of people quite ready and glad to believe that a woman looks better in a play without make-up. That shows all they know about it. But no matter for that. They pay their money and have a right to their opinions.

Song for the ocean-crossing prima donna: "When the Swallows Upward Fly."

Among the six gentlemen selected by Mayor Grant to act as Bridge Trustees during the ensuing two years, are Edmund C. Stanton, manager of the Metropolitan, and E. V. Skinner, the popular P. A. of the Canadian Pacific. As the positions are purely honorary, no salaries being attached, it is not at all probable that our Opera House will lose its director, or the railway business one of its most distinguished men. A well-known Hebrew banker is one of Messrs. Stanton and Skinner's associates on the new Board. He is a gentleman who is made the central figure of a good many anecdotes, told by the inventive money-spinners of Wall street. The majority of these are apocryphal, it is true, but some of them are amusing. It is said that he was formerly the habitual wearer of an enormous solitaire shirt stud, which was at once the wonder and the awe of all beholders. One day he appeared on the street without it, and much speculation was the result. Somebody finally approached him and asked if he had been robbed. "No," the banker replied. "A shentleman toldt me dot nobody but gamplers und fasht vimmin vears sdones of dot size, so I gif dot stud to my sister."

They do not keep thermometers in the box-offices at this time of year. The fluctuation of the receipts is just as accurate, and equally consoling.

The New York June audience is a distinctively lazy one. It has just come from the ball-match probably, where the gilt-edged aggregation has suffered another defeat, and it does not ask to be improved or instructed. It wants to be amused. An illustration of this was given at an uptown entertainment the other evening. Classical numbers had commenced to pall, the people were giving well-bred yawns behind palm-leaf fans, when a little man, with a funny cockney accent, came out and sang, to banjo accompaniment, a song that went something like this:

"'E's all right when you knows 'im
But 'e's 'isty when 'e's 'vexed,
'E'll black your eye, one minute
And 'e'll stand a pint the next.
'E wouldn't 'urt a biby
'E's a chap as you can trust,
'E's all right when you knows 'im
But you got to knows 'im fust."

And a "cultivated and refined audience" woke up and fairly howled for more, while the carping critic sneaked out and eased his lacerated feelings with *creme de menthe*.

The report that De Wolf Hopper had purchased an entirely new stomach and James Powers a novel back-acting bustle for use in next season's productions is untrue. Admirers of comic opera will have to content themselves with the old things after all.

In these "perfect days of June" the voice of the sweet girl graduate is heard in the land. Metropolitan critics immured on the island of "mast-hemmed Manhattan," sigh for the Arcadian glades of Wellesley, where the college girls produced As You Like It, on Monday, with a "green, sloping bank" for the stage. The entire cast of the idyl was impersonated by the fair maids.

The graduating class of Yale has been polled on almost every conceivable subject to ascertain the opinions and beliefs of the future statesmen, railroad presidents, bankers, lawyers, physicians and editors. On the question of their preference in the drama, the class voted that Edwin Booth was the best actor and Mary Anderson the best actress in America. A great many people would have supposed that these young men, after wrestling with the trenomial theorem and grubbing up Latin roots and Greek particles, would seek surcease for their cultured but wearied intellects in burlesque or the spectacular.

Due to so much talk, one way and another, about the personal friendships between the stage and society, an erroneous impression has obtained that the profession is surfeited with attentions from the world, and especially from the Four Hundred. Women who are pining to "act out on the stage," may as well learn that the path of an actress is a solitary one. A stray bit of hospitality at dinner or supper, or a drive to see "our beautiful city," does not change the usual undisturbed current of the actor's life. "One swallow does not make a Summer." The actor rushes like a lost soul in the Brocken, from city to town or hamlet, a stranger in strange places, tired and not generally caring to be recognized, except in his war paint, behind the footlights.

We may now expect to see the press agent of Celestial companies get in his fine work among the dramatic items of American newspapers somewhat as follows:

Bun Tun, the leading man of the Shi Lou Tan Mou combination, was ordered by the stage manager, Fut Lit, to commit Hari Kari on himself last week, for giving him back talk during a rehearsal, but was let off because the criminal law of the United States forbids one man to order another to shuffle off his mortal coil, no matter how supreme his word of command may be upon the stage.

Hel Pin, the charming leading woman of the Pekin Pigtail Comedy troupe, had her entire wardrobe of gorgeous and dazzling costumes stolen during the engagement of the company at the Wallawallah Theatre, in Mott Street. The police strongly suspect a Chinaman who keeps an opium joint in the neighborhood.

Sal Gal, the dashing soubrette of the Nanking Rat organization, threatened to resign last Monday, because the comedian, Chow Chung, spoke disparagingly of her understandings. He said her feet were not fit to be seen. When forced by the manager, Shin King, to make an apology, he said that Sal Gal's feet were more than fit to be seen.

The Kansu Spectacular company have warned theatrical managers through their lawyer, Sioo Choo, that any infringement upon their invention of a theatrical Chinese wall will be prosecuted to the fullest extent of the law.

It is alleged that in the The Royal Slave, the new Chinese play now being performed at the Windsor, some of the celestial comedians, after the manner of "Melican" actors got off some fearfully old chestnuts. Shang Hi and Wun Lung, two laundrymen of well-known veracity, are willing to wager a package of uncalled-for collars and cuffs that certain jokes and puns occurring in the piece have been often heard in some of our most popular minstrel companies. Their assertions seem plausible in view of the fact that the scene at the Chinese play is laid in the year 12, B. C.

"It is absolutely necessary, madam, that you take the oath as to the character of these articles before they leave the Custom-house," said the deputy-collector, as he filled out the usual declaration for an actress who called for some imported packages, recently. "But I cannot. I really don't want to swear," she protested. "You must, madam," said the official, "the law requires it." The actress debated a moment, and then said, with a gasp: "Well, it's a most iniquitous requirement, but if I must, I must. D——n it! There—may the Lord have mercy on my soul!"

To thoroughly enjoy a comic opera at this season, one must sit next to the man who hums all the popular airs, and anticipates, for the benefit of his female companions, all the comedian's baseball gags.

Charles Bowser, the genial comedian, is resting for the Summer at the Hamilton House, in Stamford, Conn., of which Gustave Frohman is the owner. Mr. Bowser spends his time between studying the leading role in Cheek, in which he will star next season, and in driving about the country behind the Hamilton House pony, which has a record of a mile in an hour and a half. Mr. Frohman thought he would give his star a pleasant surprise, for if there is anything Mr. Bowser plumes himself upon it is his ability to handle the ribbons behind a trotter that takes nobody's dust. When Mr. Frohman came up from the city the other night he took Mr. Bowser aside and told him, with great complacency, that he had made a grand *coup*. He had purchased a Kentucky thoroughbred for $450 from a horse-dealer on Madison Avenue. He said that the animal's slowest time had been made in 2:20. Mr. Bowser was delighted. His eyes sparkled with pleasure, and the smile that lit up his countenance was a symphony by itself. On the day that the horse was to arrive, fully an hour before the arrival of the boat on which Mr. Frohman was to bring up the animal, Mr. Bowser paced the floor of his room in ill concerted impatience. When the boat was finally sighted he rushed down to the dock and waited impatiently for it to be moored. Among the last to pass over the gang-plank was the theatrical manager, who was leading a spavined, ring-boned beast, that had only one eye, and was evidently to be used for chores.

"Allow me to introduce you to the celebrated acting horse," said Mr. Frohman with a smile, but the comedian had fled. It is thought that he will not make his reappearance until the date of his first performance of Cheek.

It may not be generally known that the name of a prominent theatrical manager is never allowed to appear in the columns of a certain daily newspaper in this city. On account of this boycott the paper in question had to deny itself the pleasure of a decided "beat" on its contemporaries the other day, for it was in possession of a good piece of news which became actually worthless without the name of the manager referred to appearing in connection with it. When it is stated that the only reason for not allowing the name to appear was that he does not advertise in the paper, there may be some who will impeach this statement.

VITA BREVIS.

Sigh not, sigh not.
Though the flowers fade.
Bright things that die not
Never were made.
Each bliss while fleeting fast
Woo for thine own,
Ere to the cherished past
Quickly 'tis flown.

Hopes great as here below,
Charming awhile;
Bright gleams affection's glow,
Brighter love's smile.
True friends are hard to find,
False ones abound.
True love true hearts to bind
Seldom is found.

Where joy's glad waters meet,
Smoothing life's path,
Taste thou each treasured sweet
Fond pleasure hath.
Still hold each dearest thing
Loose to thy heart,
Ready more close to cling,
Ready to part.

Sigh not, sigh not,
Though the flowers fade.
Bright things that die not
Never were made.
Leaves have their time to fall;
Storm-tossed they fly.
Nature is changing all.
We live, we die.

HENRY HOLLAND.

THE ACTRESSES' CORNER.

BEES AND BEWARE.

The theatre has drifted far and away. I know nothing of make-up, never heard of a cue, and care more for hoeing than for all the good notices I ever dreamed of.

I marched out this morning, Maud Muller-like—all but the feet—and was horrified to find the path I had raked clear the day before a-bristle with green again.

"Nature abhors a vacuum." I learned that long ago in school, and dinner time each day reminds me of it. I have now another truth to add. Nature abhors a path—and a hoe.

Peaceful country, indeed! I can actually hear the weeds squabbling for space.

Bears and bulls never struggled in Wall Street for gold, as do these tender green things in the fields for sunshine.

The tall grass waves in the yellow light, but it stands knee-deep in the dead at its feet.

Poor bleached blades—you have only to part the arrogant growth to see them heaped up at the roots.

Trampled down in that first mad fight for sun—and what an economist Nature is!—rotting to strengthen the growth that killed it.

One plant rears a slender stalk between all the crowding leaves and then, high above the crush, spreads a fine green umbrella to catch all the gold a-going and freeze out the poor things that find themselves shaded beneath.

Here's a strawberry vine reaching sly tendrils under the close crouching mullain leaves to dislodge them.

Blackberry branches climb fences to grapple with rose bushes over the way.

One meek myrtle plant, in a single night, canopies a whole grass plot with close-woven leaves.

Then it counts all its gold sunshine in starry blossoms and the hungry grass underneath gets never a ducat to live by.

The *fleur-de-lis* flies to the swamp and a mad red vine swings over the wet on its purple-hung stalks to pull down young trees that else had been out of its reach.

If all these poor victims were tongued how the night time would shriek!

Ugh!—what an ugly idea.

Yesterday, though the air was clear and sweet, I sat up in my room and worked.

A bee flew in at my window.

A bee in a garden may be appropriate and ornamental, even instructive if you chance to be in the mood, may point a moral and adorn a tale and all that.

In such narrow quarters as my apartment, however, I felt I might find the moral that adorned the tail of this particular bee too pointed, so I arose in my rashness, grabbed a towel and with one fell whack stopped the bumbling of my velvet friend forever.

Forever? The idea stuck in my mind.

To be sure, the voice was hushed, but it was borne in upon me that I couldn't rest really peacefully till my eyes had taken in the indisputable details of that bee's dead body.

I began a careful search all over the room. Nowhere!

Had I crushed him to atoms? I hoped so, but I did yearn for the sight of at least one reassuring atom. None!

Had I simply knocked his whistle out, and had he folded his sting, like the Arab, and silently stolen away?

I hoped that, too; but in the depths of my soul I was not convinced that the fact of his having his whistle knocked out would absolutely and unerringly result in his stealing away.

How could I be sure that he wasn't, at that very moment, though silently yet guilefully and smilefully sitting in a secluded corner, turning up the other end of himself and turning it up for me!

Or perhaps the swish of the towel had only tumbled him over and stunned him—nay! perchance, even now, he might be lying on a dark spot in the carpet kicking his legs and, as he regained consciousness, striving to recall the incidents of the collision.

There was no reason in the world why he should not, in time, recall those incidents and then——! Well! I felt I would really like to find that bee. Hamlet's question racked my soul—to bee or not to bee—and I couldn't decide it any better than he.

Another suggestion arose upon me. Maybe the bee might lie in a sort of trance till night came down and then, maybe, he might come out of it and through the wooly darkness hunt me out and—and find me—not if I found him first, of course—and I hunted harder.

Well I haven't found him yet and I expect him to arise and confront me any moment. Even if he is dead, I shall step on him sometime, I know, as I go across the floor to put out my night lamp, and his sting will pierce me, because death does not unvenom a bee—only burial can.

With this thought comes a train of uneasy recollections.

Heavens! What a lot of bees I have whacked at in my short, young and beautiful life and silenced, and yet how few have I seen safely buried.

Any one of those bees may wake up at any moment, or my foot may at any moment find an unburied sting in the path.

But what is one to do! So many bees fly in at open windows where we sit writing for bread and butter. We haven't time and we can't chloroform them all and remove their stings with pincers as the book directs. It's impracticable and unwise to try to conciliate them. Ah! how soon one learns that, in this work-a-day world!

We may sit quite still and perhaps our bee may fly out again as he came; but dear, dear, it's hard sitting still, especially with a bee around.

Alas! when they fly in, we most likely up with the nearest weapon and whack at them, taking our chances in the fight; and being satisfied we are free if only the voice stops.

But who knows? When our windows are tight shut and our home fire glows; when everything ill and wrong is shut out from us and from those we love, who knows but the old enemy, warmed into life, may start in our midst venom-tongued.

We look into smiling blue eyes; not so long ago they were less pleasant to meet and less kind. Is the old envy, hatred and malice dead? Who knows? Some day we may reach a weak hand for the cup we have longed for and find these same eyes have claimed it.

We remember a lie that a few years ago we choked down the throat it came from. Is it dead? Well, it should be. Yet we look for it every day that we live, don't we?

There's a bee that flew into your heart—ah! we all wince here do we not? It made a big fuss and it stung sorely—well, you whacked away at it with something and it's still. Is it dead? Wait a year and then tell me.

This whacking at bees is a dangerous and uncertain business.

Yet they will fly in at open windows, and nobody wants to shut windows tight when work keeps us housed in June.

As long as the wind thieves sweets from the flower beds whether we say so or no, we might as well exchange thanks for some of his plunder. The flower beds are rich enough and to spare, and they toss odorous invitation to all; why should we miss it because we are up in our attic at work and afraid of bees?

Yet, I suppose, to be safe from bees the windows must be down! So shut them.

Console yourself, if you can, with a plucked blossom in a glass on your table.

Sweet enough, in all conscience, isn't it? Yet, after all, you may think yourself lucky if, as you bend over your captive chalice of perfume, a bee doesn't fly out and sting you.

I'm afraid Polly is not cheerful; it looks as if she counseled buying your perfume in a bottle, keeping close casements and admiring made flowers.

Well, I don't counsel so. Let in the air. Take your chances at whacking the bee. If you get stung now and then, why, trust to good blood and a clear conscience to make the hurt slight. I wish I could find that bee, though.

POLLY.

THE LION AND THE LAMB.

The Fall season of the Bijou Theatre will be opened on Aug. 5, with The Lion and the Lamb. The piece is a farce-comedy in four acts by Will R. Wilson and Julius A. Lewis. Mr. Wilson is a rising young journalist and dramatist and is on the *Sun* staff. He collaborated Among the Pines, with his brother, John R. Wilson, a prominent lawyer of Youngstown, Ohio, and the correspondent of THE MIRROR in that city. In an interview with Mr. Will Wilson, that gentleman described the new play to a MIRROR reporter.

"Mr. Lewis and I have aimed in this play," said Mr. Wilson, "to keep strictly within the lines of legitimate comedy. We depend for success upon the plot and the characters without the assistance of boisterous methods. Manager Rosenquest thinks well enough of the farce to put it on without a previous trial performance. This is a departure for him, as he made up his last season's bookings at the Bijou from established comedy successes.

"The Lion and the Lamb is a satirical piece that hits hard at certain frivolities. The clubman, particularly the bachelor will, perhaps, see himself in it, and the society woman, who has her little weaknesses, will require no better mirror than this play. Enemies of a certain society in New York will be pleased to see it held up to ridicule, and a bachelor's escapade with a widow, the mistakes they make in each other's character, and the spirited courtship of his nephew and her niece, form the basis of the story, which demonstrates to what excess a naturally quiet and feasibly-disposed man will go when striving to be a man of the world. Every man has his two sides and Lyon Lamb's exit from quiet bachelorhood into the whirl of dissipation, leads him to realize in the end that he is a humbug and a fool for putting the lion's skin on a lamb's back.

"The production will have new scenery and an excellent cast. Charles Coote will enact the title-role and stage the play. Others engaged are Charles Chartres, Tyrone Power, Sheridan Tuffer, H. D. Blakemore, James Bradbury, and Stephen Wright. Negotiations are in progress with some well-known players for the balance of the characters. The Lion and the Lamb will be under the management of Walter R. Benjamin and myself."

PROFESSIONAL DOINGS.

C. W. COULDOCK has been engaged for The Great Metropolis.

GEORGE CONWAY has been engaged for the Paul Kauvar company.

MORA's season of forty-three weeks closes at Oil City, Pa., next Saturday night.

LEONORA BRADLEY denies the report that she is to go with Fred. Warde next season.

DOT KINGSLEY has signed to play two juvenile parts next season, commencing in August.

MRS. GEORGE DEVERE (Nellie Mortimer) has signed with Maggie Mitchell for next season.

EDWARD BROWN, son of Mrs. Sol Smith, has been engaged for the business staff of Charles Bowser's Cheek company.

E. D. SHULTS is negotiating with Gustave Frohman to star Joseph Wheelock, in William Haworth's new play, Ferncliffe.

HARRY KENNEDY has engaged and routed his three companies for next season: Siberia, White Slave and Lights and Shadows.

E. D. GRISWOLD is in the city booking time for the Eleventh Avenue Opera House, Altoona, Pa., of which he is the manager.

A BABY girl arrived at the residence of Mr. and Mrs. George A. Beane, Jr., last Friday evening. Mother and baby are doing well.

KLAW AND ERLANGER are booking the tour of Robert L. Downing, and have already filled a great deal of his time for the coming season.

SADIE KIRBY, Oliver Archmere and Maude Wilson are reported to have made signal hits recently as the Rosebuds in The City Directory.

THEODORE BROWN has been engaged for Mrs. George S. Knight's company, which will open its season at Asbury Park, N. J., on July 4.

EL TORO ESPADA (The Bull Fighter,) a play from the Spanish by William H. Brent, will be produced at the Union Square Theatre on July 29.

PHYLLIS, Mrs. Frances Hodgson Burnett's play for the Lyceum Theatre, was produced at a matinee in London yesterday (Tuesday) for copyright purposes.

MORTON WATKINS, manager of the New Temple Theatre, Owensboro, Ky., has arrived in this city and made his headquarters at Gustave Frohman's offices.

ACCORDING to bulletins posted in the theatrical exchanges, the Michigan State Senate has passed a bill providing that railroad charges be limited to two cents per mile.

L. M. CRAWFORD, his son Lester, and A. Judah, of Kansas City, Mo., and the Kansas circuit, are in this city. They are located at Klaw and Erlanger's Exchange.

MME. JANAUSCHEK'S company closed its season on last Wednesday night at St. Clair, Wis. Some July dates had to be canceled owing to the illness of Mme. Janauschek.

JOSEPH ADELMAN has been specially engaged to support Charles Bowser in Cheek for one week only (July 22), at the Sans Souci Gardens, Providence. The season is already pretty well filled. The organization has unique and handsome stands and lithographs.

WALTER EMERSON and Ozias W. Pond have dissolved partnership by mutual consent. Both Mr. and Mrs. Emerson have accordingly withdrawn from the Boston Stars combination, which will be reorganized next season by Mr. Pond with Nella Brown, Rudolf King and others.

ARTHUR E. MOULTON and Rose Chesneau are to be members of Frank Daniel's Little Puck company next season. In the meantime, Mr. Moulton has been engaged to supervise the representations of various musical comedies at Oakland Garden, Boston. Mam'selle was performed there on June 17, with a cast comprising Frank M. Wills, Jennie Williams, Rose Chesneau, Forman Wills, and others.

ATKINSON'S JOLLITIES, with an excellent company, under the management of Charles Seymour, will open its season early in September.

GEORGE PARKER has been engaged for one of the leading roles in the new musical comedy, The White Elephant, which is to be produced by Frank Goodwin and Cud. Given in July.

BURR MCINTOSH will open a season at the Summer resorts on July 5, beginning at Devon Inn, Pa. Mr. Dasent, formerly of the New York *Herald*, has been engaged to go in advance.

O. C. GUNTHER, manager of the Grand Opera House, Wheeling, W. Va., has returned home, leaving all the business of booking time for his theatre in the hands of Gustave Frohman.

MR. AND MRS. OTIS TURNER sailed from Halifax yesterday (Tuesday) for this city. They will go at once to Stamford, Conn., to begin rehearsals of Cheek, for which they are engaged next season.

M. T. SKIFF has secured a number of very choice dates for Frank Mayo for next season. It is said by the management of this star that he will be handled as he deserves to be, for the first time next season.

PERCIVAL T. GREEN, manager of the new Academy of Music now building in Toronto, is in the city booking attractions for his theatre. Gustave Frohman is acting as his sole representative in this city.

THE Landsdowne Theatre, St. John, N. B., was opened with *éclat* by E. A. McDowell and a strong company in May Blossom last week. Many people were turned away—a very unusual occurrence in St. John.

DEAR IRISH BOY will be put on the road next season by Dan McCarthy, the star, and a Mr. Reynolds, who has entered into partnership with him. The booking of the tour has been placed in the hands of Gustave Frohman.

CHARLES C. MCCARTY will begin a tour in One of the Bravest at Plattsburg, Neb., tomorrow (Thursday). The Pacific Coast will be visited and a two weeks' engagement played in San Francisco, after which the organization will travel Eastward. The piece is booked solid for the next two years.

JOHN GILBERT was buried on Thursday last at Forest Hill, near Boston. At the funeral, which took place at the Church of the Unity, there were present Messrs. Joseph Jefferson, C. Leslie Allen, and others. Messages of condolence were sent by Edwin Booth and Theodore Moss, while a large floral wreath was the offering of the Lambs' Club.

JOHN A. RUDOLPH, of the Buffalo *Courier* co., accompanied by Ben Stern and Charles Drew, went sailing in a catboat on Long Island Sound one day last week. While standing off Larchmont the boat was caught in a squall, and all hands thought it was about time to remember their sins and tell their beads. Fortunately they escaped with a drenching.

THE Theatrical Managers' Association held a meeting at the Madison Square Theatre on Thursday last. The Executive Committee reported the action of several of the railroad lines in reducing rates for parties of ten or more. Messrs. Daniel Frohman, Denman Thompson, Charles H. Pratt, Harry Kennedy and J. Wesley Rosenquest were appointed a committee on permanent organization. Subscriptions amounting to $725 were paid in, making a total of over $4,000. A salaried assistant secretary is to be appointed and all members of the association are to be given a ticket of membership. After some minor business, the meeting adjourned until July 15.

No Western town is complete without a Grand Opera House. The people of Sioux Falls, being of this opinion, are in a pleasant state of anticipatory enthusiasm over the prospect of such a structure in the near future. Frank Pettigrew, who is booking the enterprise, promises to have the theatre completed by next season. The building will be five stories high, with a frontage of 130 feet on Phillips Avenue and 150 feet on Eleventh Street. The principal material used in its construction will be Sioux Falls stone. The expenditure for the new edifice, of which the foundation has already been laid, will amount to about $200,000, and it is believed that it will rank in appearance, comfort and capacity with the best opera houses in the West.

In the forthcoming revival of Enoch Arden, Newton Beers intends to introduce as an appropriate feature of the famous Cornish Fair scene, the sports and pastimes of the Cornwall peasantry of the period. Mr. Beers has made a close study of all that has been written on the subject of English athletics in former days, and he states that he has spared no expense to secure specialists who will be able to give an artisstic and realistic picture of a South of England fair of the olden time. Wrestling bouts by professionals of established reputation will alternate in this scene with passages-at-arms, feats of strength and gymnastic exercises. It is not intended, however, that these features should be allowed to break in upon the continuity of the touching story told in the drama.

"WORDS, WORDS, WORDS!"

[*An orthoepistic wail, dedicated to Alfred Ayres.*]

I love a miss, I do indeed,
A miss demure, with damask cheek.
I fear 'tis true I love amiss,
For what could sadder be than this?
When e'er my love I fain would speak,
She criticises every speech
Wherein I try to paint the bliss
Her love would place within my reach.

Ah, once 'twas different! Then my prayers,
She'd hear, at least, and sometimes heed,
But now, oh, shade of Alfred Ayres!
She only shakes her head and stares.
"It makes me nervous," she declares,
"So very ill you read."

I told her only yester night,
That if my own I could not call her,
My wealth were hateful in my sight—
I'd waste it left, I'd waste it right
And end my days in wretched squalor!

"Do it if you like!" she cried, (I wept.)
Then she, while I, poor wretch, grew paler,
Declared, *so* man would she accept
Who had not learned to speak of squa-lor!

My scanty locks I wildly tore,
I vowed that no one else should have her,
"I'll cut my throat and at your door
Will lie," I said, "my pale cadaver."

Cold was her glace with scorn and pride
Wherein was mingled stern disfavor,
"Perhaps before you bleed," she cried
"You'll kindly learn to say cad-a-ver!"

"Oh, heartless, heartless she!" I said,
"My cruel, stony-souled Ophelia;
Promise at least that when I'm dead,
You'll weep above my coffin's head,
And deck my grave with one camelia!"

"Short E," she said, "You stupid thing!
Why any child in school could tell you,
The waxen flower I will *not* bring,
To deck your tomb, is called cam'el'ia.

So, when I die, unmourned, unmissed!
Inter me in some shady grove,
And carve upon my simple tomb,
These melancholy words of doom—
"He died of unrequited love,
And Alfred Ayres' 'Orthœpist!'"

HELEN TEN BROECK.

LONDON NEWS AND GOSSIP.

LONDON, June 13, 1889.

The Ibsen-Idolators, who have so long threatened to pour the great but gloomy Norwegian's plays upon the English, worked their wicked will last Friday by putting up at the Novelty "for one week certain," the Master's play, Et Dukenhejm. This had been translated for the occasion by William Archer, dramatic critic to the *World*-ly Edmund Yates. The translation was called A Doll's House, and was more literal than the one made a few years ago by Henry Arthur Jones and Henry Herman, and called Breaking a Butterfly. That piece, in which Alice Lingard played the hysterical heroine, ran at the Prince's about three weeks—about two weeks more than it deserved. A Doll's House would, if it were put up as a business transaction, meet with probably the same fate. It is not unlikely, from all I hear, that the Novelty project may be extended for a week or so longer than was intended. But this is only because, first, certain strange and not altogether savory details as to hereditary disease and so forth, which are alluded to in one play have been made much of; second, that Ibsen's "fads" have several worshippers here among the Culchawed, and third, that the acting of Janet Achurch as the heroine Nora (who tells lies all over the place and doesn't see any harm in forgery if you do it "for love of someone") is so artistic and intense that many will go to see her alone. But, as a stage play for the interest and entertainment of the general public, who go to the play to be amused and not to have long psychological essays forced upon them, A Doll's House has no value whatever. Charles Charrington, the giver of the show, played earnestly, as is his wont, as the hereditarily "tainted" Doctor Rank. Royce Carleton was very powerful as the sometime villainous Krögstad—ex-forger and present persecutor of the "Doll"—and Herbert Waring presented a fine study of that whited sepulchre, Nora's husband.

* * *

On Saturday night, E. S. Willard, stage-villain of renown, and John Lart, writer of mysterious melodrama, commenced their managerial campaign at the Shaftesbury. They, wisely perhaps, seeing the time of year, refrained from producing any novelty and contented themselves with a revival of Jim the Penman, with Willard in his powerful personation of Jim, and Lady Monckton in her fine delineation of Mrs. Ralston. The re-opening was highly successful.

* * *

On Tuesday afternoon, the Prince of Wales' was filled to overflowing with the same old gang of so-called brilliants and fashionables who never by any chance pay to go in anywhere. The occasion was the first production in London of Esther Sandraz, the new play which Sydney Grundy has adapted from Adolphe Belot's novel "La Femme de Glace." As Esther Sandraz was produced on your side the other day, you probably already know as much about it as you want. It is a morbid plot but powerful withal and has further the advantage of relief from several bright light-comedy scenes. I am told that the Jersey Lily has in advance bought up all rights in this piece "for everywhere." So enthusiastic was the reception on Tuesday that if the J. L. had been present she would probably have reckoned that she has a remarkably soft thing on and her head would have swelled accordingly. Nothing [illegible] ever more untrustworthy carried by his side. Further back than the verdict delivered upon a new piece by your common or garden matineer. Esther Sandraz is a play which more than usually depends upon its players. With a strong Esther and an adequate Henriette it will probably bear out its matinee promise. With mediocre representatives it would fall flat. Amy Roselle was happily a most brilliant and fiery Esther. When she gave Vandelle his knock-out blow she also brought down the house. Eleanore Leyshon was somewhat overweighted as Henriette, but was charming all the same. Arthur Dane as Vandelle was better than I remember him lately, and the same remark will apply to Fred Terry's performance of Oliver Deschamps.

* * *

On Wednesday, I went to a matinee at Terry's, where was produced a four-act comedy drama entitled, Which Wins? by J. W. Pigott, who is, I believe, a nephew of our Licenser of Plays. Pigott's last effort for the stage was an amusing though somewhat unduly spun-out sporting farce entitled The Bookmaker, particulars whereof I duly mailed you. This circumstance, combined with the sporting title given to the present work, made many surmises that it, too, would deal with horse-racing. Nothing was, however, further from the fact. The author of Which Wins? describes his work as "new and original," but it is, all the same, full of old friends, whose faces have not been much, if any, improved by the endeavor to impart occasional newness to them. Captain Pennington is a fine young man who, being betrothed to a bleating ingénue, has been imprudent enough to save the life of Mrs. Norris, a particularly plump widow with a Past, and she has repaid the obligation by falling fiercely in love with him. Jack Norris alias Count Baroski, is a villain of the deepest dye, and the principal figure in the Past already alluded to. Captain Briggs is the villain's comic, carrotty, cockney confederate. There are several other characters but we can let them slide. Everybody is at Nice. Mrs. Norris makes a last appeal to Pennington, and implores him to love her. P., faithful to his bleating ingénue, politely explains that it is impossible. Baroski to suit his private ends would marry the bleater himself. (N. B.—She has £200,000 to her fortune.) He works on the jealous feelings of the portly, passionate widow, and in order to prevent Pennington's marriage, she consents to join in the picnic which is being planned by Baroski and Co. According to the conditions of her father's will, the bleating ingénue has got to marry "a man of stainless honor." Up to now Pennington fill the bill on this qualification. Baroski and Co. therefore intend to publicly disgrace him. So they lure him on to play écarté and let him win and then they lure him away from the table to look at the comet in order that the comic villain may hide the King in his (Pennington's) pocket handkerchief. After which, of course, they accuse him of cheating, and then there is a grand schlemossle all around, the upshot of which is that the match between P. and his sweetheart is, for the time being, off. After awhile the widow is smitten with remorse and confesses "all" to Pennington—not that it matters much anyhow, because his friends have meanwhile put things straight, and his ingénue now says that she never doubted him—never. Much about the same time a rum-looking man who says he is a detective from Scotland Yard turns up with handcuffs which he whips on to Baroski before that young man can get ready to shoot. Having informed the company that if such a thing as a blighting, withering curse is of any use to them, they can have his, and welcome, Baroski is led off to penal servitude. The Widow Norris then indulges in some didactic reflections on things in general, and apologizes to everybody for the mischief she has done; whereupon they freely forgive her, and all go out, and she leans her head against a wall and down comes the curtain.

* * *

It may be deduced from the foregoing remarks, that I do not think nobly of Which Wins. I don't. It is stagey and conventional, and is overdone with didactic high-falutin. Some of the acting was good. Frank Cooper, a young man with a good presence, and a natural, manly method, scored as Pennington. H. Cooper-Cliffe was an incisive and sufficiently cold-blooded villainous Baroski. E. W. Garden was somewhat out of his element as the comic villain, and Miss M. A. Victor played a sort of female Middlewick—impossible, but funny. Miss Alice Lingard played the portly widow with much fervor and vigor, but was handicapped by the long speeches with which the author had provided her.

* * *

To-day (Thursday) to yet another matinee; aye, by'r lady, to two, for that matter. But one at a time will serve. At the Strand I first sampled a curious production called Donellan, said to be "a domestic drama," by Lieutenant-Colonel P. R. Innes. There wasn't much domesticity about it anyhow. Donellan is indeed founded upon a remarkable, criminal trial which took place about a hundred years

At Warwick, in 1781, Captain Donellan was tried for the murder of his young brother-in-law, who died in great agony after taking a dose of medicine supposed to have been poisoned. The case against the prisoner, who lived under the same roof, rested chiefly upon the evidence of the mother of the victim. Her assertions were strikingly at variance with the demeanor and conduct of the accused, who, indeed, hinted that it was she herself who had committed the murder, if murder there was. He was just about to come of age; he had been rather a wild youth and she saw herself about to be supplanted by him in the possession of the family estates. Donellan himself had nothing to gain by the event. He solemnly protested his innocence but was very effectively hanged all the same.

* * *

Colonel Innes, the author of the present play, is the historian of the Bengal regiment in which the real Donellan held a commission, which probably accounts for the milk in the cocoanut. The author has spread himself on endeavoring to find a sufficiently dramatic motive for the accuser's conduct, and in finding, has, of course, to some extent, rearranged his characters. Lady Broughton is a widow with a stepson—the victim that is to be—and stepdaughter, Gertrude, with whom Donellan falls in love. Lady B. has, however, herself looked with languishing eye upon the gallant soldier, and when he woos the girl instead, her fury knows no bounds. Donellan marries the daughter, however, and when a year has elapsed, the estrangement with *la belle mère* is supposed to be over. Meanwhile it is made known to us (and to Lady Broughton) that Donellan has a taste for chemistry, and makes various experiments in his private laboratory. Of course she gains admission thereto, gets away with some of D.'s poison and puts it in her stepson's medicine. The lad is instantly wiped out, and the woman denounces Donellan as the murderer. Agony is piled up in the last scene, where Donellan is shown in the condemned cell waiting for execution. Lady Broughton, however, opportunely dies and leaves full confession behind her. So all ends happily.

* * *

The acting was not great all round. Luigi Lablache was a heavy and mannered Donellan, Miss Emmerson represented the amorous widow, and Miss Elmore played the stepdaughter. Both ladies were excellent. Forbes Dawson and Compton Coutts were also in the cast but were more often out of the picture than in it.

The other matinee was at the Prince of Wales' when two new plays were produced, and all for the benefit of William Greet, acting manager of the house. Play No. 1 was by Mrs. W. Greet and was called To the Rescue. It was a pretty little piece of the nautical sympathetic type, showing how a rough fisherman who had saved a baby from the angry sea had, now that that baby had grown to womanhood, fallen in love with her. In pleading his suit, however, the fisherman contrived by one of those *equivoques* so common on the stage, to make it appear that it is someone else who loves her, and so much anguish is caused *pro tem.* Play No. 2 was also by a lady, a Mrs. Musgrave, to wit. This was a farcical comedy entitled Our Flat and dealt with the dodges and deceptions practiced by a penniless married couple, who both write plays and stories and are ultimately saved from disaster by the success of a comedy penned by the wife and by the long delayed forgiveness of said wife's irate and wealthy papa. This piece had much clever writing, many amusing characters and scenes in it, but it would need considerable revision and cutting before success could be hoped for in any evening out. Our Flat was so long this afternoon that many thought the evening piece would have to be postponed. Fanny Brough as the perplexed wife, C. S. Fawcett as the ditto husband, Albert Chevalier as the fiery father, and Willie Edouin (his first appearance for many months), worked tremendously hard, and were all good. Edouin, who played a theatrical manager, had a wonderful make-up, a mixture of Augustus Harris, G. R. Sims and the late William Shakespeare.

* * *

Wyndham revives David Garrick at the Criterion presently. Anon, he produces a new comedy by Burnand, and then, hey! for America.—William Terris' son, aged fifteen, last week produced a play all out of his own head. It was called Bonnie Prince Charlie, and was described as "founded on the Young Pretender."—The Gatti's talk of reviving The Shaughraun at the Adelphi.—Edward Rose and John Douglass have sold the American rights of Her Father to Samuel French.—J. P. Hurst's new play, Æsop's Fables, at the Strand next Saturday.

GAWAIN.

NEILL BURGESS' SAD ACCIDENT.

Neill Burgess met with a distressing accident, which nearly cost him his life, at his home at the Highlands of Navesink, on Monday last. Conflicting accounts of the origin of the mishap are given at this writing. One version states the servants were cleaning furs in the yard, using gasoline from a can that contained ten gallons. The gasoline exploded, and the flames set fire to Mr. Burgess' clothing. He then ran back into the house, and was met by his wife, who enveloped him with the hall rugs, but not before he was much injured. He was found to be severely burned on his arms and legs. He held his arms over his face, shielding it to some extent from injury. Mr. Burgess suffered terrible agony, but is reported to be out of danger. He owes his life to the heroic efforts of his wife, who did the right thing at the right moment.

THE HANDGLASS.

Henry Irving was made the recipient of a case of cigars the other evening, which bore the inscription, "Honi soit qui mal y pense." An American actor would have immediately suspected Third Avenue cigars with a motto like that.

* * *

Duncan Harrison broke his ankle one day last week, while making his dive in The Paymaster. This is the third hard knock he has experienced since he put this play on, and ghoulish sporting men have commenced to drop in during the tank scene and lay long odds whether he will come up intact or in sections.

* * *

There was a so-called entertainment given in Brooklyn on Monday evening, for the benefit of the Johnstown sufferers. It was committed by the Hunter's Point Dramatic Club, which presented Julius Cæsar. The Brooklyn sufferers are doing as well as can be expected, but they will have no benefit.

* * *

A Philadelphia freak offers to bet $1,000 thas he can eat fifty eggs—including shells—in fifty seconds. The *Norristown Herald* bets him $2,000 that he can't, if he permits it to choose the eggs.

* * *

THE A. A. A. A. A.

There once was an actor athlete,
Who wore tawny shoes on his feet;
'T was his custom each day
To walk on Broadway
And bow to the people he'd meet.

* * *

Mrs. Langtry spends fifteen dollars a day on her table, and yet receives offers of marriage, while the poorly-dressed and therefore virtuous ballet-girl, who lunches off a chocolate eclair and a candied rose-leaf, can keep on the economical tenor of her way for the next twenty years, unsought.

* * *

If the recent fistic encounters upon Broadway, between actors and persons connected with the stage, continue to excite the attention of the press, we may confidently expect the theatrical item of the future to read something in this wise: "Mr. Blank, leading juvenile of the Blow for Blow company, and Mr. Swagger, of the A. A. A. A. A., fought at 120 pounds, to a draw, in Long Island City, last night, after twenty-two of the liveliest and most savage rounds ever seen about here."

* * *

WHAT THE USHER SAID.

By the merest chance, in the lobby's gloom
At the narrow aisle he met me,
And I tried to pass, but he made no room;
Oh! I tried, but he would not let me.
So I stood and blushed 'till my tie grew red
From my massive cheek above it.
"You can't get in on that pass," he said,
"It's a benefit night and the free-list's dead."
How the man in the box-office raised his head
And smiled when he heard what the usher said.
Oh! the benefit night, I love it!

* * *

The Troy papers killed an actor with typhoid fever in New Orleans last week, and sent home his remains in a parlor-car to his sorrowing relations. In the meantime the actor had recovered and come on to New York. The Troy papers may make mistakes once in a while, but they do things up in first-class style, when they are about it.

* * *

With the Pennsylvania flood and the Seattle disaster and the warm weather, has come upon us the Royal Company of Chinese Actors, who have pitched their tents on the Bowery. There has been a flutter of expectation among the swell laundrymen of the East-side. The charming emotional domestic drama Shi Lou Tall Moo, is nightly presented without scenery or drop-curtain. This piece, as the name implies, is a thrilling and masterly conception. The tragic story, embodied in this title is presented with force and power by an aggregation of Celestial stars, and the play is sure of a run.

* * *

THE TENNIS DUDE.

He wears a tennis hat
And he sports a tennis bat,
And you meet him every day on the street,
In a fetching flannel suit,
With a sailor collar cute,
And the ladies say he looks "*so sweet!*"

* * *

A New York Museum has secured the invaluable services of a young man who takes a light lunch of tenpenny nails, and finishes off the repast with carpet tacks. He is writing some pointed articles upon his experiences, which will appear shortly in a local journal.

RAILWAY RATES.

Mr. James Buckley, of the Erie Railroad, was seen on Monday evening by a MIRROR reporter at the Hoffman House. When questioned as to his views respecting the Baltimore and Ohio's move in announcing a party-rate of two cents a mile for theatrical companies, he said:

"The announcement signifies a reduction from the rates hitherto charged by that road. The matter will no doubt be made the subject of inquiry and action on the part of the Inter-State Commerce Commission, as it decided by that body about two months ago that party-rates were not permissible under the law.

"But until quite recently the railways, or many of them, allowed party-rates, taking the ground that if the privilege were extended to all travelers, irrespective of class, the 'unjust discrimination,' which it was one of the objects of the Inter-State Act to prevent, was legally avoided," remarked our representative.

"That is so," said Mr. Buckley, "but Judge Cooley and the Commission interpreted the law differently, and accordingly the lines withdrew the party-ticket arrangement. The B. and O. move defies that decision, but as the Commission is slow to act, on account of the great volume of business it has to transact, it may be a long time before it gets around to a consideration of the case.

"Is there, then, no way by which theatrical organizations can obtain reductions from the single-ticket schedule?"

"By the Erie they can travel on 1,000-mile books, which are issued to 'John Jones and Family', are good for any distance, and cost only two cents a mile."

"Can party-tickets be issued by railroads for transportation between points within state boundaries?"

"Yes, they are permissible that way, but not for interstate business. But the trunk lines would prefer to have it fixed so that they can issue such tickets between distant points."

"How do railroad men generally view the movement of the new Managers' Association to secure relief from the present heavy charges for theatrical traffic and transportation?"

"I believe that they are unanimously in favor of it; I know that the Erie is, anyway."

"Do you think that the plan the Association has determined upon, of appealing to the Interstate Commission, will produce the desired result?"

"I fear not. I do not think that the Commission has the power to authorise a discrimination which the law, as it at present stands, expressly prohibits. The only sure avenue for obtaining relief lies in an appeal to the men who passed the law. Congress can amend the enactment, if it chooses, so that its operations will not oppress the profession."

"That is the course of procedure you would advise?"

"Yes. A proper statement of the matter should be made to Congress, which certainly contemplated no hardship to theatrical managers and others interested in the business in passing that bill. I firmly believe that if the Association go to work in the right way the thing can be done. In their effort they will have the best wishes of all the railway people, who recognise the extent of theatrical travel and are perfectly willing to make special rates to accommodate it, if they are permitted to do so."

Secretary Thomas Davis, of the Managers' Association told a reporter for this paper that the organization is growing encouragingly, both in membership and resources. The opera house managers, throughout the country, however, are somewhat slow in coming into line, and a special appeal will be made for their coöperation. Up to the present time the sum of $4,000 has been subscribed and paid into the treasury.

"The Association will be permanently organized and incorporated next month," said he, "and then we will begin to wrestle with the Interstate subject in earnest. We want to get more of our out-of-town friends interested, however, and I am sure that when they begin to realize the importance of the movement, and how deeply everyone of them is concerned in its success, they will come forward in battalions." Mr. Davis says that the association will take offices shortly and instal a paid assistant-secretary to look after the routine work.

At first glance, actors may not realise how directly they are affected, and unfavorably affected by the workings of the Interstate law. A well-known theatrical agent spoke on this aspect of the matter to a reporter yesday. Said he:

"It is an undeniable fact that since the passage of the Act there has been a perceptible and general decrease in salaries. Particularly is this noticeable in the larger organizations. The reason is palpable: managers, finding that traveling expenses have increased greatly under the present conditions, and being obliged to equalize expenses somehow, have cut down in the least difficult direction. Printing and advertising could not be made the means of retrenchment, and so the salary-list, the most feasible department for the exercise of economy, has suffered. With short seasons and the cost of living on the road, this shrinkage in income has made it hard for many actors to get along. If the Actors' Order of Friendship wishes to benefit its members and their *confreres*, it could undertake no better work than to lend its hearty assistance to the Managers' Association."

OBITUARY.

RICHARD FITZGERALD.

A familiar figure will be missed from Union Square and the old Rialto. Richard Fitzgerald, who was a world wide celebrity as a variety agent, died at his residence, No. 10 Union Square, on Monday forenoon, of hemorrhage of the stomach. His illness was of brief duration. At six o'clock on the morning of his death he was taken suddenly ill, but was much better an hour or so after. At eight o'clock he was seized with convulsions and died three hours later. He leaves a widow but no children. Mr. Fitzgerald was born in Wheeling, W. Va., in 1842. He began his professional career in 1865 as joint proprietor of Parker's Opera House and Virginia Hall at Alexandria, Va. In the next year he was with Spalding and Bidwell at their Academy of Music, New Orleans, and subsequently he traveled as business manager of Metcalf's Circus. In 1866 he established a dramatic agency in this city in connection with James Conner. After the latter's death, Mr. Fitzgerald rejoined Spalding and Bidwell at their Olympic Theatre in St. Louis. Subsequently he opened another agency at 512 Broadway. He managed The Black Crook for Barras, the author, in 1871-72, and later the Kiralfy's Humpty Dumpty company. Afterward he managed the Olympic Theatre, Philadelphia, remaining in the Quaker City until the destruction of the Olympic by fire in 1874. Next he managed a theatre in Pittsburg, and returning to New York was business manager of Murtha and Campbell's Globe Theatre, then at No. 720 Broadway. About 1874 he resumed the agency business in New York, and since that period he had not been in any other line. He was one of the first to bring noted European vaudeville and acrobatic performers to this country, making a specialty of this branch of his business. He was a member of the Grand Army of the Republic, of the New York Lodge of Elks, of Ancient Chapter No. 1 Royal Arch Masons, of the Sub Rosa and Thirteen Clubs. Funeral services will be held under the auspices of the Elks to-morrow (Thursday) afternoon, at one o'clock. Interment will follow in the Elks' Rest, Evergreens Cemetery.

ONE OF THE FINEST.

One of the Finest has been revised and rewritten by Williams and Shannon. A MIRROR reporter met Edward J. Hassan, proprietor of the piece, the other day. Mr. Hassan spoke in the most glowing terms of the revised play and its equipments and appointments for the coming season.

"I have just received my play from Williams and Shannon," said Mr. Hassan, "and I find they have given me a capital piece of work. I am overjoyed with it. Those who have seen One of the Finest in its old form, will scarcely recognise it. My new scenery is rapidly nearing completion, the boats are now being built, and my small steam launch, the *Lilliputian* wonder, will soon be here, as she was finished last week. I have sent my agent to Boston for her, as I intend to place her on exhibition. She is only four feet long, and her machinery is perfect. The large launch is being built at Clayton, N. Y. I am now busy engaging my company, which will consist of twenty-two people in all, including the celebrated Bijou Male Quartette of Boston. I have also engaged Edwin M. Ryan for the part of Mishler; also Rose D. O'Neil, Irene Percell, George H. Hassan, Marion Gray Beatrice Tate, Harry Thompson, James J. Hassan and others. I shall carry a police band of eleven pieces. The uniforms are now being manufactured by Simmonds of Boston. I am also adding a number of new mechanical effects which I think will prove interesting. The first is sunset in Central Park, which will be a beautiful scene with the lake in the distance, with its moving boats and the fountain playing in the foreground. I will carry two men ahead of the company so I won't suffer for the lack of advertising.

FERNCLIFF.

It is pretty well decided that Joseph Wheelock will appear in Ferncliff, the new play by William Haworth. It will be put on the road next season under the management of Mr. Shults, who believes that he has in it one of the strongest plays ever written. Henry Pearson, W. P. Sheldon, Charles Charters, Bella Pearson, Emma Fossett, and the author will also appear in the play, which is to be produced under Mr. Haworth's direction. The scenery will all be painted by Richard Marston, while the lithographic work will be of the best class. The season will open about Sept. 22, either in Boston or Philadelphia.

FARMING BY PROXY.

We have another batch of baked eggs, on our farm. This time we tested the capacity of the incubator and sacrificed three hundred eggs. We need not plant those, as the dogs, my best friends, are now in solitary confinement, owing to the garden. The chickens are likewise shut up, but not with the dogs. They might as well be, for all the benefit we receive from them. We made a mistake in buying the best breed; they are too intelligent. They "smell a rat" about the incubator, and refuse either to lay eggs or to set. Oh, yes; our hens are altogether too frisky, and must get some sort of a set back, as we have them only to depend upon, or Delmonico will get left on early broilers. Just think of a hen refusing to set! Did you ever hear of such a thing? In warm weather, too, when all nature unites to make things mild and easy for her. I suppose we made a mistake in not buying setting hens,—well, I begin to think the world is not all it seems, and that a hen that thinks she knows it all, is an uncomfortable investment!

The plants and bushes are blooming and a balmy air invites us outside to enjoy ourselves. We go forth with light heart notwithstanding a few disappointments. We cannot call out the dogs, because our front yard is strewn with lilies, roses and things that the canine nature delights to scratch up. Poor Collie and Daisy are howling for us in the barn. This somewhat abates our hilarity. However, when we recall that they ran after the man and the lumber-wagon in the morning, when he went to transfer our traps from the station, and that my favorite hound had his left foreleg broken by too much enthusiam around the horse and wheels by reason of his temporary freedom, and that the dog-doctor, at one hundred dollars a minute, is with him binding up his hurt member. We prance on regardless. Everything looks promising. Grass is growing in path and on hills, and the gardener's smile is a regular ten-center.

And well may it be so. The garden is planted and crows are plentiful; they are thicker than spatter. The gardener says he is afraid of them, because he shoots at them and they just give him a Mephisto grin and mount Olympus high, to await his dignified departure to the nearest hamlet where prohibition banners only wave by day, when they again swoop down, and proceed to undo all we have worked for! What does the gardener care? The garden is planted, and it is not his funeral if the crows dig it up.

Crows are eccentric. They are peculiar to the feathery tribe. Without the neck, the lope, or the strength of the ostrich, they abound in great feats of strategy. There has been up to date, no police established against the depredations of crows, although they are the worst thieves on earth; in fact, in the East Indies, it is a crime punishable by law to injure a crow. But we stand a fair chance to-day—I mean Mr. H. and self—of being swamped by crows. However, we are a small parcel in the entire body politic of our country, and we did not buy the farm expecting to shine there. We have always a silver lining to our clouds, if we are swamped. We can plant a frog pond, and that will make up to Delmonico for the loss of his Long Island Hayseed Broils.

I am not wholly bound up in farming. I like gentle clothing. That I have foregone all but silk stockings and undervests, and spun silk at that, for the sake of our home in the country, is not much; but it will tell in my biography of self-denial, abnegation, and all that, of stage life, when I am warning younger and better looking women to stay off the stage.

My wardrobe will be simple in the extreme this Summer, owing to outlays on the farm. They do not show particularly now, except in a big ash heap removed from the cellar, and the woods thinned out beyond beauty, but the great future will reveal grand results. I shall live on the fat of the land—pork, I suppose. We raise none this year, nor do we invest in a cow. It is beyond the prognostications of our purse. The woman who sells milk lives two miles off, up a hill, in the woods, and her cow is "drying up," so she says, but that does not daunt us, as we know she only wants to raise on the price per quart!

The incubator has started again in the kitchen; the temperature there is more even. We are cooking by a gas stove with coal oil in the library meanwhile, but as we have no books in the library at present, except a few cheap novels that have escaped the law against immoral literature, we are not afraid to make ourselves at home there, awaiting results, with hens, incubator, garden and crows. I'll bet on the crows. I am going to sit up nights and watch for them, however. A fine result of all my dreams of a sweet home in the country—to become a scarecrow! Pray for me.

MRS. HAVSEED.

SIGNOR PEROTTI and Mme. Helen von Doenhoff have returned to the city from their festival tour with Emma Juch. Signor Perotti will leave for Europe by the *Trave*, and will return in November to resume his work as tenor of the E—

REFLECTIONS.

J. W. ROSENQUEST last week secured the lease of the Fourteenth Street Theatre for five years from September.

HAVLIN'S new theatre, in Chicago, is to be opened on Sept. 1, by Edward McDowell's Muggs' Landing company.

F. C. HARRIOTT has arranged with Klaw and Erlanger to book and arrange a tour for Clara Morris for the season of 1890-91.

FRANK HOLLAND has been engaged as leading man of the Kittie Rhoades company. This will make his third season with Miss Rhoades.

LOTTIE ALTER is not to play in The Will o' the Wisp company, as reported. She is, consequently, still open for an engagement for next season.

THE Maggie Mitchell Company has been closed by the recent engagements of Virginia Nelson, Mrs. George Devere (Nellie Mortimer), Phil McCarthy and Stephen Wright.

A REVISED version of Uncle Tom's Cabin, with the fetching title of The Beautiful Slave, is to be the opening attraction next season at the Chestnut Street Theatre, in Philadelphia.

J. W. CARNER, a Western manager, has been engaged by Hi Henry to look after the tour of Estelle Clayton's company next season. Aimee Hercht has been engaged as leading lady.

R. C. CHAMBERLIN, who has signed with the Ploy Crowell company for next season, recited a poem called "New Paul Revere" at his home in Flint, Mich., on June 14, in aid of the Johnstown sufferers.

FULLY one hundred engagements for next season have already been made through the Agency of the Actors' Fund by J. J. Spies. His work has grown to such an extent that he has been obliged to engage a secretary.

THE recent theatrical benefit for the Johnstown sufferers at the Academy of Music, Philadelphia, netted a total of $704. There were 143 musical volunteers under the leadership of Simon Hassler and over one hundred dramatic and variety volunteers.

THE Wood-St. John company is only to have a brief vacation of six weeks. George M. Wood and Miss St. John will visit the Paris Exposition and England in the interim, resuming their tour Sept. 2. The organization will have some very attractive printing.

THE bureau of Stage Management and Dramatic Literature, recently established at the Broadway Theatre building by Messrs. Shannon and Williams is proving of considerable convenience to its patrons. Moreover, the managers attend to the reading of plays with commendable promptness.

THE Bijou Opera House at Milwaukee, Jacob Litt's new theatre, will open its season on Aug. 19, with Frank Mayo in Davy Crockett. A season of forty weeks for the theatre has been booked solid. The Academy of Music in Milwaukee, which is also under Mr. Litt's management, will open on Aug. 21, with the Lyceum Theatre Company.

W. J. FLEMING'S Around the World in Eighty Days company will open its season on August 25, in Cincinnati. New scenery is being painted by Frank King and Tom Weston, and built by Benson Sherwood. The scene of the Temple of Pilarji, which has just been completed, is said to be one of the most magnificent ever turned out by these artists.

DAN COLLYER will open his starring tour in J. K. Tillottson's play, The Country Boy, in or about this city on Aug. 26. R. E. Stevens is booking the time and Henrietta Berliner and Karl Smith have already been engaged for the support. Contracts have been signed for $5,000 worth of lithograph work and all of the printing will be of the best kind. Only week stands and nothing but first class theatres are to be played.

CHARLES A. LOCKE'S third annual tour in Hilarity, which is being rewritten by Scott Marble, promises to be highly successful. The play will go out under the management of Brady and Garwood, who have made some excellent bookings. The organization will carry a band and orchestra as heretofore, and among the people already engaged are Jeppe and Fanny Delano, Ruby Lytton, Louis Farrell, May Gennell and Harry Talbot. A new third act has been added to the play.

On next Monday evening, the fiftieth performance of The Oolah will be celebrated at the Broadway Theatre and suitable mementos of the occasion will be distributed. The business of the opera is said to be really remarkable. On Monday night there was over $2,300 in the box-office, and last week's receipts were much larger than those of the week before. The opera will be continued until October.

FOR the purpose of entertaining his guests with occasional theatrical performances, Gustav Frohman is having a large stage built at the Hamilton House, Stamford. A very pretty drop curtain is also being painted. One of the first performances given will be a scene from Shylock by Alfred Ayres and Miss Warren, to take place on July 6. Preparations are also progressing for a lawn performance of scenes from Ingomar, some hot night next month with Adelaide Goodrid as the Parthenia, and Mr. Ullinger as Ingomar.

THE ACTORS' CEMETERY.

While strolling through the Evergreens Cemetery on Decoration Day, a MIRROR representative observed that the Grand Army veterans were not alone in decorating the graves of their comrades who keep their silent bivouac in this beautiful suburban cemetery. In the Actors' Fund plot flowers were planted on many of the graves, and nearly all bore evidence that some kindly hand had placed a memento of affection upon them. Some of the mounds simply bore a sprig of violets and forget-me-nots, while others were blooming with red roses and white flowers. The grave of Daisy Murdock was covered with a pall of white roses.

The Actors' Fund Plot, as will be seen, is worthy of a higher sounding title. Instead of a plot, it is in reality a cemetery, and the only one of its kind in the country. The plot is large enough for six hundred interments. This burial area has been nearly quadrupled by the purchase of the ground between the present enclosure and the lake. The Trustees have exercised excellent judgment in securing this annex, as the values of plots are rapidly rising in this cemetery. It is just two years since the monument was dedicated. There were fourteen interments in the Plot then; now the total is fifty-six. The following is a complete list of those interred in the Plot, with the date of death:

George Zebold, July 13, 1886; Daisy Murdock, Aug. 5, 1886; Carrie Howard, Aug. 7, 1886; J. H. Stuart, Aug. 15, 1886; Maude Stewart, May 21, 1885; Thomas J. Boles, Sept. 10, 1886; Bernard Scholar, Feb., 1886; J. R. Simmons, Nov. 21, 1886; Hugh Fuller, Dec. 1, 1886; Olive Collins, Jan. 28, 1886; Elise Boettner, Feb. 13, 1887; James G. Brevarde, March 31, 1887; John C. Morrison, April 9, 1887; Charles Cornwell, May 4, 1887; James Laurent, June 16, 1887; Amelia Waugh, Sept. 13, 1887; Emma Skerrett, Sept. 27, 1887; Harry Linden, Sept. 27, 1887; Henry Scharf, June 19, 1887; Charles A. Seibert, Oct. 28, 1887; John Alton, Nov. 17, 1887; Mrs. G. H. Coveney, Dec. 4, 1887; Minna Osterman, Dec. 16, 1887; Billy Blair, Jan. 18, 1888; George W. Padgett, Jan. 22, 1888; Lewis Birchler, Jan. 27, 1888; Mary E. Fisher, March, 1888; Luiga Magi, Feb. 3, 1888; Hattie A. Lewis, May 3, 1888; T. Pavanelli, Dec. 16, 1886; J. B. Cohen, April 26, 1888; Fannie Fuller, May 26, 1888; George E. Poulett, May 30, 1888; Charles O'Brien, June 17, 1888; G. B. Castello, June 20, 1888; Elizabeth Forster, June 22, 1888; John Lamont, July 28, 1888; Dora Mitchell, Aug. 6, 1888; John A. Lees, Aug. 14, 1888; William H. Morgan, Aug. 18, 1888; Jennie Adolfi, Aug. 2, 1888; V. E. M. Gutman, Sept. 20, 1888; Frederick Wicke, Sept. 27, 1888; William F. Horton, Sept. 9, 887; Mrs. W. F. Horton, Oct. 2, 1888; Frank E. Rea, Aug. 16, 1887; Thomas Connelly, Nov. 10, 1888; George W. Talbot, Dec. 17, 1888; Emma L. Morillo, Jan. 6, 1889; John F. Mitchell, Jan. 27, 1889; Edward Haley, March 3, 1889; John Goodman, March 7, 1889; George Stancil, March 21, 1889; Charles T. Hall, April 22, 1889; Ione Lang, May 12, 1889; Sidney Smith, May 16, 1889.

On the north side of the monument, close to the transverse path, are these two graves: Augustus R. Cazauran, died Jan. 27, 1889; Guiseppe Operati, died Dec., 1886. On the opposite side of the transverse path are the graves of Charles Howard, died April 10, 1887; William S. Watkins, April 22, 1887.

A Jacqueminot rose bush in full bloom mingles its fragrance with violets on the grave of Cazauran, the once brilliant journalist, dramatist and scholar. No matter what the tenets of such a gifted man may have been, it must have afforded him some consolation during his long illness to know that he would not be consigned to a grave among aliens, and that his name, like Keats' in the English cemetery at Rome, would not be "writ in water."

Besides the Actors' Fund plot there are several plots in Evergreens belonging to professional people. On the eastern driveway one of the largest family plots is that of Tony Pastor. Here are interred Mr. Pastor's mother, Cornelia Pastor, who died in 1885 at the ripe old age of 82; his first wife, Annie, who died in 1867, and his three brothers, William H., Frank and Fernando. Mother and daughter-in-law lie side by side, with a monument surmounted with a statue of Hope at the head of the mounds. The graves of the brothers are side by side, while a fourth headstone bears this inscription: "To my friend, Nelse Seymour, died Feb. 2, 1875, aged 39 years, 8 mos. Erected by Antonio Pastor." At the head of these graves there are two fine sculptures of angels standing on broken columns, the whole work being of Italian marble. This plot was laid out in 1867, and was then the finest and costliest in the cemetery.

On Lakeview, a plateau overlooking the cemetery lake and adjoining Prospect Hill, on which the Actors' Fund Plot is situated, is the plot of Benjamin C. Porter, who was shot and killed by the desperado Currie at Marshall, Texas, on March 20, 1879. Mr. Porter's mother, aged 72 years and 6 months, died in 1879 and is buried by his side. Further back on the hill is the family burial place of the St. Felix Sisters. Near the Porter lot is that of Col. T. Allston Brown.

A life-size figure of an elk indicates the Elks' Rest, the burial place of B. P. O. E. No. 1, New York. The elk appears as if it had just entered the enclosure from some covert. In the centre is a monument surmounted with a beautiful figure, typical of Spring strewing her pathway with flowers. There are about fifty interments in the plot, which is half full. It is a matter of regret that this plot is not located where some ground could be annexed.

On leaving the Elks' resting place a few paces on the same avenue brings the visitor to Prospect Hill. An unenclosed piece of ground on the corner is filled with rhododendrons which grow luxuriantly in this cemetery and riot in their wealth of crimson, purple and white flowers. Next to this vacant corner is an enclosed plot belonging to Edwin F. Knowles. Further back on Prospect Hill is another enclosed plot which is the property of George W. Ryer. The many friends of these gentlemen will wish the time far distant when they will be called upon to fill the homes they have provided here "near the boys," as one of them remarked when he made the purchase. Adjoining the Knowles plot is that of John P. Smith, whose wife, Fannie M. Smith, is here interred. Next comes the plot of Samuel Colville. He selected for his monument a very odd design. It is a solid triangular stone, cut in imitation of masonry and bearing a scroll with the simple inscription, Samuel Colville, 1825–1886. A smaller stone—a model of the monument—appears at the foot of the mound. Two metal vases with growing palms stand on each side of the enclosure. Directly back of the Colville plot is the monument to John T. Raymond. One shield of the memorial stone contains a finely written epitaph which concludes with these lines:

A true comedian this by Fate designed
To picture manners and to cheer mankind;
So Raymond lived and naught remains to tell
Save that too soon the final curtain fell;
Peace to his dust where love and humor weep
In endless sorrow o'er their comrade's sleep.

The opposite shield contains this apt quotation:

"Hinc apicem rapax,
Fortuna cum stridore acuto
Sustulit, hic posuisse gaudet."
—*Horace.*

Adjoining Raymond's lot is that of Maggie Arlington. The plot contains a mound, but no tombstone, the only inscription being "Maggie's Rest," which is on the posts of the enclosure. The paths and mound form the figure of a cross.

All of the enclosures mentioned are made of solid granite posts on a brick foundation, and with galvanized iron rails.

After leaving Samuel Colville's plot, the next on the line of the main avenue is the Actors' Fund plot. To Mr. Colville's forethought and judgment the Fund is largely indebted for their plot, as he was the most active member of the committee that were empowered to locate and buy the site for the proposed burial ground.

In this vast necropolis, which has an area of 300 acres and some magnificent tombs, the Actors' Fund Monument is the most conspicuous shaft. It is of Maine granite, from Clark's Island. This granite is lighter in color than Quincy, and has a sharp, clean appearance. The pedestal of the monument is eight feet square, and its total height forty-five feet.

The monument stands on an elevated plateau overlooking Brooklyn and New York, and almost within the sound of the booming surf of the ocean, that sings its everlasting requiem as it breaks against the shore of the great South Beach. The grounds recently annexed to the plot sweep down a gentle declivity to a circular lake lined with willows that droop into the peaceful waters. It may be truly said that this picturesque spot, within view of the capital city of America on one side, and the sea on the other, suggests time and eternity, and no more beautiful sleeping place for the dead could have been selected than the Actors' Fund Plot.

On Saturday night last, the Madison Square Theatre again scored a fiftieth night with Featherbrain, which was presented to its usual large audience. It is regretted by the management that the hot weather should have cut off the prosperity of the play, but it is predicted that as a road piece it will be a great success. The spiral stairway will be a novelty to the out-of-town theatres. All the scenery as it now stands at the Madison Square Theatre will be carried. Only week stands can therefore be played. The season will open about Sept. 30 for two weeks at Philadelphia, with Chicago and Boston and probably San Francisco to follow. Manager Miller has had several offers from parties who want to buy the play. One prospective purchaser, it is said, has offered $25,000 for it.

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The best face and nursery powders made and guaranteed to be free from lead, zinc, bismuth and all other injurious minerals, are contained in the PERFORATED CHAMOIS SACHETS, the most delightful toilet accessory ever invented. For sale everywhere, or sent by mail. Price, 25 cents. Thorpe & Co., Sole Manufacturers, 80 Cortlandt St., New York.

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STATEN ISLAND.

George William Curtis says: "God might have made a pleasanter place, but He never did." Travelers the world over pronounce it

"The American Isle of Wight."

Erastus Wiman declares it "the greatest suburb of the greatest city of the greatest country under the sun," and whatever Mr. Wiman says is always strictly true. When he loosened the fetters that had so long bound it and swung the grand old island right up against the battery wall (so to speak) all right feeling Staten Islanders (and all Staten Islanders are right feeling) at that moment recognized an obligation that it would be difficult to overestimate. From absolute depression the island rose at a bound to a condition of commanding importance. Instances are rare where real values have been given such a sharp change. The situation has every element for steady and great progress.

Have you seen the new ferry house, foot Whitehall Street, and studied its great proportions and luxurious appointments as they will shortly now appear? And do you know that the elevated will be reached from the upper deck of the boat and the boat be reached on return without going to the street? No wonder that this is declared the handiest of all the ferries, as the trip is admitted to be unequalled in the world for grandeur of scenery, liveliness of incident, and, best of all, health-giving impulse.

On the hottest day the tired man brightens up as he takes one of the elegant new steamers for his Staten Island home, while the trip in the morning more perfectly fits him for the cares of the day than any other specific that money could purchase; a vast variety of maladies, after defying all other treatment, find their cure in this matchless trip, to be taken just following breakfast and again just previous to dinner, the best all-around appetizer known. Just look at those who take it; "few die and none ever resign."

I am ready to talk to capitalists about valuable acreage property. I have some pieces that will yield a fortune, and will do it almost while you wait. No such problem exists as with high-priced city lots, for in this case the force at work is new; its import is clear, and its strength cannot easily be exaggerated. On present quotations there is no room for shrinkage.

FOR THE SMALLER INVESTOR

I have a few Plots of Lots in good localities. To such buyers I have sold largely in the past fortnight, and some could take a profit now.

AMONG RESIDENTIAL PROPERTIES,

ranging from $2,000 to $50,000, special attention is invited to a new House, having every improvement, including steam heat, etc., etc., and a fine stable; excellent locality; fine view of bay; three minutes from station; $9,500; the death of former owner accounts for the sale; no such money would have bought it a short time ago.

Avoid letters if possible. At my office will be found maps, etc., which serve to make personal interviews much more satisfactory.

BENJAMIN W. COLE,
167 Broadway, Room 30.

To make a place unique has been the aim in developing

Bensonhurst-by-the-Sea.

It is a charming, secluded suburb on New York Bay, south of Bay Ridge, L. I. Accessible within 45 minutes by new ferry from the Battery, New York, every half hour, or by Fifth Avenue Elevated Railroad, when completed, within 30 minutes from Brooklyn Bridge.

The vital work of public improvement has not been left, as is customary, to the town authorities to be imperfectly executed by degrees, but was scientifically planned by and executed under direction of the most experienced engineers.

About thirty dwellings have been already completed, costing from $2,000 to $10,000 each. The view of the ocean is most delightful. The southerly breeze, which is vivifying, makes the place cooler in Summer and warmer in Winter than New York or Brooklyn. Bensonhurst is intended to be the abode of about one thousand cultivated families of moderate means who are tired of the disagreeable surroundings of city life. The trip is short and delightful.

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Illustrated circulars sent. Address G. B. F. RANDOLPH, 41 Wall Street, New York, or Agent on property.

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Only the VERY FINEST TAILORING at MODERAT PRICES, for CASH, the INVARIABLE RULE.
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THE GREAT SCENIC ROUTE OF AMERICA.
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If on a business trip, take the ERIE.
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containing 210 pages, descriptive of the famous health and pleasure resorts of New York State, New England, Canada, etc., giving full information respecting routes and rates; also complete list of Summer Hotels and Boarding houses, with rates and description of surroundings and the number and time of trains.
Copies may be obtained on application to company's agents, 413, 785 or 942 Broadway, 12 Park Place, 130th st. station or 98 West 125th st., New York; 323 Washington st., 728 Fulton st. or 398 Bedford Avenue, Brooklyn, or by enclosing seven cents in stamps to George H. Daniels, General Passenger Agent, Grand Central Station, New York.

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Large vans for furniture moving, city and country. Packing of china and works of art a specialty. Storage for furniture reduced 25 per cent.
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Homes Up the Hudson.
HUNDREDS OF BUSINESS MEN OF NEW YORK RUSHING FOR THE DESIRABLE PROPERTY.
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"The West Shore road has certainly opened up another Lenox of the Berkshires," is the universal remark. Within easy access of New York; "just what the business men have been looking for," said a large manufacturer Decoration Day on the great excursion. The seashore is no change for the city people.
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BOSTON.

Nothing deader can be imagined just now than all things in the line theatrical. The New American Opera co. is doing a fair business, however, and Pomeroy at the Museum has lost none of its drawing power, but they are not new and nothing can be especially said of them.

At the Bijou one gets light opera of tolerable quality by the ten cents' worth, and if one feels like riding four or five miles out of town to Oakland Garden in the Dorchester District he can see a fair to middling performance of a very ordinary play, Man'selle.

ITEMS: Barnum's Circus did an enormous business here last week, the audiences averaging over [illegible] at each of the twelve performances.—Another grand spectacular show with fireworks accompaniment.—The Great Fire of London—has taken the place of last year's Last Days of Pompeii, and is becoming a popular place of resort.—Little Elsie is summering at Poultney, Vt.—I had scarcely [illegible] my last letter, in which the condition of John [illegible] was hopefully spoken of, when a sudden [illegible] occurred, and the curtain dropped upon the [illegible] of the excellent actor and worthy gentleman. His funeral, which took place last Thursday [illegible]oon, was very largely attended. The profession was well represented, although many warm personal friends of the deceased were away from the city. The Rev. M. J. Savage (Unitarian) conducted the services, which were remarkable from there being no singing. The remains were deposited in Forrest Hills Cemetery.—A local dramatist is already at work on a sensational spectacular play based on the Johnstown disaster, which he proposes to make as horribly realistic as possible.

PHILADELPHIA.

The stringency of the liquor laws which govern this city and commonwealth has robbed us of so many places where Summer amusements were provided, that we hail with delight every effort made to provide recreation and entertainment for the season during the heated term. In this spirit I witnessed on Tuesday night last the first presentation in this city of that great spectacle The Fall of Babylon. The opening was announced for 23, but rain prevented, and on the following Monday the high wind which prevailed overturned a portion of the setting. The result of these two disappointments, combined with remarkably cool weather, was seen in a comparatively meagre attendance upon the opening night, but the tide will doubtless soon turn in the direction of Parkbaugh's Park, the ground selected by Manager H. E. Mahn for this colossal exhibition. The audience was quite enthusiastic and bestowed liberal applause. The handsome costumes, the array of people, the beauty of the settings, the grace of the dancing girls and the bewildering splendor of the ensemble, made a most favorable impression, and only words of satisfaction and of praise were heard as the audience passed outside the gates. Running horse races and chariot races have been added to the show here, but in other respects I know of no changes from the programme as followed at Staten Island. There will, doubtless, soon be a large attendance, unless the admission price of fifty cents should prove too high, and my experience leads me to think that it is, and that fifty per cent. reduction would start the show to booming. A fifty cent rate is even too high for many of those who desire to attend the show individually, but it is certainly too severe a tax upon the frugal man who desires his family to participate in his pleasures, and the family man is very numerous in this city.

At the Grand Opera House, The Mikado has proved a grand success. The house has been crowded nightly and some of the favorite numbers have received even seven encores. Mr. and Mrs. Digby Bell have received an amount of applause even exceeding that bestowed upon them when they first appeared in this city in their respective roles of Ko-Ko and Katisha. The Mikado has had a successful run of two weeks and will be replaced this week by the third of the Duff Opera co.'s Gilbert and Sullivan revivals, Pinafore.

A new sensational Western drama by Fred Darcy, entitled Devil's Mine, was produced at the National Theatre where it secured very satisfactory business and a favorable popular verdict. It can lay claim to no great originality of plot but departs materially from the beaten path in the matter of incidents. While not laying claim to literary excellence it nevertheless has considerable crisp dialogue, much of which is distinctly humorous. Its action is brisk and its situations strong and thrilling. The second act is arranged to admit of specialties which are cleverly introduced and which find much favor with the audience. Fred Darcy, the author, assumed the leading role, Jack Hawley, a gambler, and was quite successful in portraying the conventional hero of the drama. Some of the best work was done by William F. Carroll as Col. Elijah Clayton, an inn keeper. Mr. Carroll very thoroughly sunk his identity in this role, and did further strengthened my belief that he will before long be recognized upon the legitimate stage as a remarkably competent and versatile character actor. The comedy role, Jasmin Williams, was well taken care of by Mabel Florence. Mr. Darcy has not produced a great play in Devil's Mine, but one which deserves to rank well in its class, and although it may not meet with favor from the critics, it is likely to make a good box-office drawing. This week, Hoyt's Number 222.

At the Central Theatre, Russell Brothers' Big Specialty troupe an excellent Summer combination, gave a very enjoyable entertainment and played to comparatively good business. The house closed on Saturday night to reopen Aug. 3.

CHICAGO.

The Daly Comedy co. closed the most successful engagement ever played here. Manager Hooley says that the three weeks were the very best, financially, that his theatre has had within his recollection. The orchestra has been turned out every night and people even then were unable to get seats. So great was the success of this pre-eminently fine co. that Mr. Hooley made an offer to Mr. Daly to buy the Western and California dates at a big premium, and continue on at his house for four months more, but the New York manager preferred to keep his promises to the other theatres. The plays presented for the last week were 7-10-4, Saratoga and Delilah and An International Match. Ada Rehan, Kitty Cheatham, Isabelle Irving, Mrs. Gilbert, James Lewis and John Drew made pronounced hits in every piece. This week E. H. Sothern in The Highest Bidder.

Manager Hooley has packed the Opera House at every performance thus far, and there can be little doubt but that the spectacle will do a phenomenal business during the Summer. One cannot say much regarding the book, even if it is the best of the season. Whatever fun is to be derived from it is due entirely to the talent of the people in the cast. The scenic features are superb and would save a worse piece. Kate Uart, as the good fairy, displays fine form, but spoils her lines atrociously. Edith Crane as Bettina has a very light soprano and fails to sing. She does not throw much spirit into her work. Lily Post as Selim improves with every performance. Ada Deaves and Edwin Foy, as Isha and Benzaid, are also improving, and must evidently remain the principal reliance for the [illegible]. Matty Harvey, who has a fancy for [illegible] has been studying Letty Lind and Sylvia [illegible] of the London Gaiety co., and does a dance in [illegible]-tite skirts *a la* Lind, but she has not found [illegible] of the clinging petticoats of the English [illegible], and has much to learn about the poetry [illegible] ere she can become a successful dancer. [illegible]dder's Web at the Grand, has been formed [illegible] meritorious and strong drama by the [illegible]rts of a powerful cast and much re-writ- [illegible] a play requiring a good deal of strong [illegible] an inferior co. might have ruined it at [illegible] Thanks to the foresight of Mr. Hamlin in [illegible]pital co. together, the play has made a [illegible] continued this week.

[illegible] Pomeroy continues to draw excel- [illegible] to the Columbia, where these precocious youngsters can now be seen on alternate nights in the title role.

Blanche Slader in The Parson's Charge had a prosperous week at the People's Theatre. Uncle Tom's Cabin next.

The Two Orphans did a fine week's business at H. R. Jacob's Academy. This week Lost and Won, a new drama by Wilson Day of this city.

ITEMS: McVickers' Theatre remained closed last week in order to prepare for the grand production of The Tempest, which will be seen for the first time in this city 24. It will be on with superb new scenery and a cast that has never been equaled anywhere.—Newton Beers will present his special version of Enoch Arden at Hooley's after Sothern's engagement. The play will have nothing wanting in the way of scenery and cast to make it a success.—Gilmore's Band and Concert co. gave fine performances at the Exposition building June 24-26.

SAN FRANCISCO.

June 26.

Old Jed Prouty, fresh from its season in New York, went on at the California last Monday night, and has been given to large houses all the week, literally packed on the first night. The play is what one might expect from William Gill—skim milk, to wit. The acting is a great deal more than Las one of Richard Golden's acquaintances, thought he could do. I knew him to be clever, in a certain way, with pretty well-defined limitations; but I found him here very nearly great, certainly great, if Josh Whitcomb had not got there first. Yet analysis and study show that the characters are quite dissimilar. Josh does little things in a broad way; Jed does great things in a somewhat narrow and restricted way. There is room on the stage for both. Old Jed Prouty has a pure, wholesome atmosphere, and a high moral tone. It is, as it stands, worth a dozen plays depicting French vice or English brutality. It takes us back to our old country firesides, where the best influences this country ever saw were engendered and encouraged. In a way, such plays mean the elevation of the stage. May Irwin is very funny in her struggles with French in her Boston flat, and sings "Last Thursday Night" in a very Irish way, while the people generally in support are remarkably clever, and little Millie Smith does some exceedingly good dancing in the last act, though it seems forced, and not natural, like Mr. Golden's.

The Cavalier was given at the Alcazar, with Henry Lee, L. R. Stockwell, Ethel Brandon, Harry Memhall, and J. J. Wallace in the principal characters. The play is stilted and slim, but the people appeared to good advantage.

Haverly's Strategists at the Bush Street Theatre. Not any more, thank you. As bad as Katti was, it, at least, gave bright Marietta Nash a chance to show her brightness.

The Tivoli devoted the week to Nanon, Maritana, and The First Lieutenant. Mary Hagan, a new aspirant, appeared as Maritana, and acquitted herself creditably.

Edwin Thorne in The Three Guardsmen at the Standard.

Puck's Bad Boy at the Orpheum.

CHAT: Two more theatres open this week, and still another next. What are we coming to?—W. W. Furst, the leader at the Tivoli, is just finishing an opera, Theodora, which will be an early attraction at that house. He has already bespoken another libretto, upon which he will begin work in July.—N. Clarence Page, the composer of The First Lieutenant, also threatens to again invoke the composer's music.—E. J. Buckley is on his way here by steamer. He and John A. Stevens were to be at the Bush Street Theatre, but there was a break somewhere, and the theatre will be closed this week.—The Tivoli has lately been repainted outside, and the same will be done to the interior soon, after which electric lights will be introduced.—Big business seems assured at the Baldwin during the next six weeks. It re-opens tomorrow night with the Lyceum Theatre co. in The Wife, followed by The Marquise. The Daly co. open four weeks from tomorrow night.

CINCINNATI.

The Ranch King drew a series of fairly remunerative audiences during the week ending 22 at Harris'. The work of Miss Treat and Miss Howard was especially commendable. This week Frank Lindon and Edna Earlie in a repertoire embracing Monte Cristo, Ingomar and Damon and Pythias. The city is crowded with the visiting Turners from all sections of the United States and the outlook for a successful week is promising.

The leading features of the stage performance last week at Kohl and Middleton's Vine Street Museum were Nettie Burgess, vocalist, Sep Earl in musical specialties and Dan Randall, a very clever German comedian. Attendance large.

ITEMS: Manager George Baker, of Harris', charged with giving a Sunday performance 20, was fined $3 and costs in the Police Court 22. Manager Baker proposes to discontinue Sunday performances entirely, and the fine was made nominal on that account. The case of Manager Fennessy, of Heuck's, charged with a similar offence, was dismissed, it being argued and decided that Prof. Fletcher's performance was in the nature of a lecture.—Business Manager Will Fennessy, of the People's, contemplates touring the Ohio River towns of Indiana, presenting Prof. Fletcher in his exposé of Spiritualism as the attraction. He will begin his season at Madison.—Ada Glanca, of this city, has been engaged by W. T. Carleton for his Summer season at Uhrig's Cave, in St. Louis.—The torrid weather which prevails in this vicinity is proving a veritable bonanza for the Coney Island management.—The estimable wife of Manager James E. Fennessy is reported to be seriously ill.—The midsummer night fêtes at the Zoo are to be resumed at an early date.

ST. LOUIS.

A strong presentation of Erminie was given at Uhrig's Cave, last week, by the Carleton Opera co. to large and well-pleased audiences. Alice Vincent made a handsome Erminie and sang and acted most satisfactorily. Her rendition of the "Bye-Bye" song secured encores each night. Jennie Reifarth was more than equal to the character of the Princess, which could not have been given better. Jay Taylor as Eugene did excellently well. John Beel did splendid work as Revenues, and his Marguerite song brought him recalls each night. Perris Hartman's "Cadeaux," could not have been improved upon. This week The Merry War.

The Kensington Minstrels have not been as liberally patronized as their work deserves on account of the disagreeable weather, but will, no doubt, draw well later on.

ITEMS: The Faust, Jr., Opera co. is stranded here and is in a pitiable plight. Several of the chorus cannot get out of town and are actually suffering for the necessaries of life. A benefit was gotten up for them last Wednesday night at the Music Hall but it did not pay for the rent of the hall. Something will have to be done for their relief. Misses Elma and Ramola, who left the co. after playing two nights here, have left for New York.—The California Opera co. which will open at Schneider's Garden this week will sing Said Pasha. Ben Tuthill, manager of the co. is in the city now getting ready for their season. James Hannerty, brother-in-law of Col. Pat Short, will represent Joseph Schnaider, the proprietor of the Garden. He will make the season a successful one there is no doubt. An extra force of workingmen has been working for the past week in order to have the Garden ready for the opening night.—David Henderson, of the Chicago Opera House and Crystal Slipper co., and John H. Russell were in town last week looking over the location in regard to investing in the Cycloramа building.—Manager Fitzgerald will take part this week in The Merry War at Uhrig's Cave. He was one of the most popular principals of the last season's co. and his participating was at the request of numerous friends who were anxious to see him in one of his best characters. The tarpaulin that has been erected over the seats at Uhrig's Cave is an appreciated improvement. Even a hard rain does not prevent a performance. Last week was the largest of any corresponding week of the past seven years at the Cave. Last Sunday night's attendance was larger than during any Sunday night last season.—Walter West, of the Carleton co., who was called to Philadelphia to attend the funeral of his mother returned last week. Ed. Hoff will join the co. about the middle of July.

BALTIMORE.

The Thompson Opera co. enjoyed the usual week of big business at the Academy of Music last week and gave a very creditable performance of Il Trovatore. It is quite a jump from Mascotte to Trovatore and not much was expected when the bill was announced. The manner in which the opera was given was an agreeable surprise. Laura Bellini was the Leonora and met the requirements of the part charmingly. Her voice is a round, full soprano of big compass and her execution brilliant; besides this she looked well and acted the character with taste. Charles Turner sang Maurico very well and Jeannie Winston was better in Azucena than in anything she has ever done here. Stuart Harold was the Count but was suffering all week with a bad cold, and Frank David made the most of Ferrando. This week Pinafore will be revived and Carrie Godfrey, the original Josephine in this country, will make her reappearance with the co. in that character. La Sonambula is announced for next week.

ITEMS: J. F. McFarland, recently in charge of the box-office at Harris Academy of Music, severed his connection with that house on Saturday night, and accepted the position of treasurer and manager of the Thompson Opera co. He leaves on Monday morning for Washington, to enter upon the duties of his new post. He has the best wishes of everybody who knows him for his success. During his stay here he had made hosts of friends both in business and social circles. Mr. McFarland is not only a business man of good qualifications, but a good, whole souled fellow.—Stuart Harold, who sang the Count in Trovatore at the Academy last week, was obliged to retire from the cast on Thursday night, on account of cold, and his place was filled very acceptably by John J. Raffael.—The Thompson Opera co. will be divided after this week, one portion remaining here and the other portion going to Washington. Herman Perlet goes to Washington as musical director, and Adam Itael, Jr., will direct the opera here.—Annie Myers and Harry Myers, of the McCaull Opera co., were in town on Sunday, spending the day with relatives.

NEW ORLEANS.

There is now some chance that the monotony and dulness which has hung over theatricals in New Orleans, like a great, black cloud, will soon be relieved. Fredrick Knowland of New York has just leased the grounds and buildings, together with the connecting railroad of Spanish Fort, a local Summer resort, on the style of Coney Island. The place is being put in thorough order and Mr. Knowland has given forth that commencing July 8, or thereabouts he will inaugurate a season of light opera, I see no reason, why, with good management this should not prove profitable. It did in years gone by when Alice Oates and other lights of the comic opera stage, were in the bill. R. A. Scott of Pittsburg and F. W. Hogan, of New York, are associated with Mr. Knowland, and will have charge of the hotel.

J. M. Gilbert, the new lessee of the St. Charles Theatre, is out with posters announcing that the house will be opened Sept. 22 in a blaze of glory. Mr. Gilbert has some excellent attractions booked, and his first season should be a good one, as the St. Charles is a very popular theatre.

Mr. Bidwell has not yet made any announcements regarding the Academy of Music, but it goes without saying that the house will fall in line as soon as any, and with the best attractions on the road booked on its calendar. Mr. and Mrs. Bidwell will remain at Pass Christian until the opening of the season.

Whenever he gets an extra good co. added to his list of bookings for the Grand Opera House next season, Manager Greenwall wants the New Orleans public to know it. He telegraphed a batch of "best on the roads" to the *Picayune* last Sunday.

The latest from Manager Lowden was that he was still in New York, working hard to fill up the Avenue Theatre's time next season to the best advantage. The Captain knows a thing or two, and the patrons of the Avenue are resting secure in the knowledge that their interests are being well looked after.

T. N. Paranta, the former manager of Paranta's burned theatre, is now in Paris. The chances that the theatre will be rebuilt are very slim.

Work on the new theatre up town is progressing very slowly, and the managers of it—whoever they are—will have to hustle, if they expect to do anything next season. In the matter of bookings I doubt very much if they have thought of that at all. If some good theatrical men were engaged I have little doubt but that the new house could easily be made to pay. Here is a chance for some manager, and if he will communicate with me at 98 Gravier street, New Orleans, I will put him in communication with the board of directors. I have not got their names handy, or I would publish one or more, together with that of the secretary. I was very much pleased to see that Edgar Selden has resolved to star in his new play, Will o' the Wisp, next season. If talent and a thorough knowledge of his profession counts for anything, Mr. Selden will soon be a fixed twinkling star. I have always been one of his staunchest admirers and supporters, and shall watch his course with interest.

LOUISVILLE.

With all of the regular places of amusement closed there is little to write of in a theatrical way from here.

The only event of the week was the Emma Juch concert at Phœnix Hill Park which was largely attended both afternoon and night. The magnificent orchestra and the large corps of distinguished principals embracing such people as Juch, Perotti, Aus Der Ohe and Van Don Hoff filled out a programme most pleasing to lovers of good music. The Bourliers deserve credit for bringing such an attraction here at this season.

ITEMS: The benefit to Colonel Savage, business manager of the New Buck, was a success in every way. Performers from Cincinnati and Indianapolis volunteered their services, and a good variety bill was offered. There were flowers from the house employes, a presentation from the Whallen Brothers and a speech from the Colonel.—Daniel Quilp will give The Last Days of Pompeii at the Fourth Avenue Amphitheatre, commencing August 5.—W. H. Meffert of the Masonic, is again confined to his room by illness.—The exodus of the managers for the East commences to-night, when Manager Macauley takes his departure, to be closely followed by Manager Osgood, the Whallens and Emile Bourlier.—Frank Van Dorn will be in charge of Harris' during the Summer.—Some idea of the size of the auditorium in which the Booth-Barrett farewell performances will be given may be gathered from the statement that Macauley's, which is a theatre of the average size could be placed upon the stage. It is a temporary structure but is perhaps the most complete building of its kind ever constructed. Space will not permit a full description, but it is a model place specially designed for seating comfortably a concourse of people and is admirably suited for such a purpose as the big dramatic festival.

WASHINGTON, D. C.

The concert at Albaugh's 16 realized $360 for the flood sufferers. No expenses were deducted from the receipts. Some one remarked to Manager Albaugh, "Oh, you give the theatre. That doesn't cost much, as attaches and everybody volunteer." "No, it doesn't cost much to open the theatre, but it does to settle the gas bill." Nanon, on the whole, was not well done. Sufficient time was not given to its preparation. Addie Cora Reid was very nice and painstaking in the title role, but it was new to her. Some of the other changes in the co. have not strengthened it. Queen's Lace Handkerchief week of 24. The Thompson Opera co. begins an engagement at the National 23 in Fra Diavola. The American Ideal co. at Kernan's 24.

ALABAMA.

TUSCALOOSA.—ACADEMY OF MUSIC (J. G. Brady, manager): The Warrior Guards' Minstrels, local amateurs made their first appearance and scored a decided success 18. The programme was well selected, and arranged and was splendidly carried out. The performance was gotten up and ably managed by Mr. D. Barney Epstein.

CALIFORNIA.

LOS ANGELES.—GRAND OPERA HOUSE (Harry C. Wyatt, manager): Nat C. Goodwin was to have appeared here 10-12, and was billed and advertised, but the management received a telegram forenoon of 10 from Reno, Nevada, stating that by advice of his physician Mr. Goodwin was on his way East, being too ill to play. People here are very indignant especially the Order of the Mystic Shrine, who tendered Mr. Goodwin a reception and banquet which he accepted by telegram. They had purchased the entire parquet for the opening night and the advance sale had been large. The Philharmonic Concert (local) was well attended 14. W. H. Powers' co. in The Ivy Leaf and Fairy Well week of 16. Manager Wyatt will take his benefit 20, and a good house is assured.—LOS ANGELES THEATRE (Harry C. Wyatt, manager): Mattie Vickers did a large business 9-16 in Jacquine and Cherubs. She gave a benefit 13 to the widow and family of a man named Charles A. Carmichael who was killed by an elevator in Nadeau Hotel a short time ago. Wyatt's Opera co. is in active rehearsal and will be ready to open in Maritana 24.—ITEMS: At the People's Theatre, Queen's Evidence was presented week of 9 under the title of State's Evidence.—The firm of Doyle and Isaacs, who managed this house, has been dissolved, Mr. Doyle going North. Mr. Isaacs will continue in the business.—Messrs. Englehardt and O'Key announce a sword contest between Capt. C. Weidman and Baron Arno Von Freilitasch with other attractions at the Pantheon.

STOCKTON.—AVON THEATRE (Southworth and Humphrey, proprietors): The Cecila Choral Society gave a concert for the benefit of the Ladies' Aid Society 11. Powers' Ivy Leaf co. appeared to a fair house 12. The Bostonians in the Bohemian Girl drew a full house 13. The performance was excellent and the orchestra especially fine.

SAN JOSE.—CALIFORNIA THEATRE (C. J. Marton, manager): The Bostonians appeared to a large and fashionable audience in Bohemian Girl 12. W. H. Powers' Ivy Leaf 13. Fair business.

OAKLAND.—OAKLAND THEATRE (A. W. Stilwell, manager): The Bostonians packed the house 10, 11. Mignon and Pygmalion and Galatea were the operas presented. W. H. Powers' co. in The Ivy Leaf and The Fairy's Well to fair houses 24, 25. Marietta Nash in Strategists and Katti 27, 28.

SAN DIEGO.—LOUIS OPERA HOUSE (Isador Louis manager): Mattie Vickers drew good houses 5, 6 in Jacquine.

COLORADO.

ASPEN.—WHEELER OPERA HOUSE (Ralph A. Wiele, manager): There was never a larger or better pleased audience in this theatre before as that which greeted Rhéa in Much Ado About Nothing 17. There was so much refreshing intelligence in the conception of the play by the entire co. that it pleased all. The charming star was honored by several large theatre parties.—ITEMS: During the day Mlle. Rhéa visited some of the mines, and was loaded down with rich silver specimens.—Your correspondent is indebted to Manager Cottar for many courtesies.—Mlle. Rhéa and her co. expressed their surprise and delight at the beauty and comfort of the Wheeler.

CONNECTICUT.

WINSTED.—GOSSIP: The Night Owls are spending a few weeks in town with their relatives. They sail for London about the middle of July.—ITEM: Manager Spaulding is rapidly booking for the coming season, which will open about the middle of August.

NAUGATUCK.—MAIN STREET THEATRE (Charles Hine, manager): GOSSIP: The season closed 4. Taking it all through, it has been good.—W. F. Hamilton, of Boston, has just completed a fine drop curtain and other improvements are to be made. The season will open about Aug. 15. A number of first-class attractions have already been booked. The companies that have appeared during the past season are as follows: Julian Comedy co., Seymour-Stratton co., That Boy Next Door, Help, Barry's Old Put, Flaira Colie, Rice and Sheppard's Minstrels, Palmoni Star stock co., Only a Farmer's Daughter, Grey and Rightmire, Gibson and Ryan, Hamlin Concert co., Parsloe's Grass Widow, Widow Bedott, Dark Side of a Great City, Prof. Caldwell, Mora, Under the Lash, Our Picnic, George Hill, Ginger Snaps.

MIDDLETOWN.—Manager Bunnell, of New Haven, branched out under canvas and opened here 17, 18. Mr. Bunnell selected a troupe of Japanese and several acrobats. Prof. Morris whose troupe of ponies and dogs gave such excellent satisfaction last season, is associated with Mr. Bunnell. The comb. gave entire satisfaction here and did good business. Mr. Bunnell will travel through this section until the Fall season opens.—PERSONAL: John F. O'Brien of last season's Dan'l Boone co., is summering here.

HARTFORD.—GOSSIP: The regular season at the Hartford Opera House is closed. During the Summer the house will receive its usual renovation, and will open the latter part of August under the sole management of F. F. Proctor, and will be known as Proctor's Grand Opera House. F. W. Lloyd, who has conducted the theatre so successfully, will continue in charge of local affairs. Joseph McNab, for the past two seasons the popular and gentlemanly treasurer, will probably be seen with the McKee Rankin co., negotiations to that effect now being pending. Mr. McNab will, no doubt, make a success in his new venture, and will have the best wishes of his many friends here. Hartford has, by the way, contributed its share of professionals who have made pronounced successes, including Will Gillette, Otis Skinner, Frank Carlyle, George Carlyle, Lew Dockstader, Frank Lawton, Sam'l Alexander, Dan McCarthy, J. C. Lewis, J. M. Kinney, Elsie Jerome, Arline Athens, *et al.*—James Jay Brady, the well-known manager, at one time held an important position with one of the largest insurance companies here. Mr. Brady is now booking the new comedy extravaganza Bric-a-Brac, by Frank Tannerhill, and it will, no doubt, prove an attractive and successful piece under his able management.

DAKOTA.

BISMARCK.—ATHENÆUM (I. D. Wakeman, manager): Royce and Lansing Comedy co. 14. Good business.

ILLINOIS.

DIXON.—OPERA HOUSE (A. E. Truman, manager): The Louis Pierce Dramatic co. closed a four nights' engagement to fair business. The plays produced were Hazel Kirke, Joshua Whitcomb, Under the Gaslight and Hidden Hand. The season closed here 17 with an alleged performance of Sba, by Gilbert and Dixon's co. Scenery good; co. very poor.

PANA.—HAYWARD'S OPERA HOUSE (Race and Roley, managers): George Ober in Dr. Jekyll and Mr. Hyde 15 drew the largest house of the season. This closed the season here.—PERSONAL: Lou and Lottie Waters are spending their Summer vacation at their home here.

JOLIET.—OPERA HOUSE (R. I. Allen, manager): Milltoman Tableaux 15, 16, with matinee. Satisfactory exhibition; small business.

INDIANA.

MT. VERNON.—MASONIC OPERA HOUSE (Myer Rosenbaum, manager): The Hermit Dramatic co. 13-15. They did a very poor business. Co. fair.—ITEM: Ed. Devol joined the Hermit co. here.

IOWA.

DES MOINES.—CAPITAL CITY (J. S. Connolly, manager): Benefit concert (local) to a good audience 11. Fairy grotto (local) 14, 15, was a success under the management of Mrs. Reynolds.—FOSTER'S OPERA HOUSE (Wm. Foster, manager): W. C. Coup's Equescurriculum and Buckley's London Show, week of June 20 to good audience. Rainbow dance (local) for the benefit of Cottage Hospital was given June 17 to a fair business.—PERSONAL: Robert Beach and Charlie Casad, the comedians of the Beach and Bowers' Minstrels, were in the city week of June 10, visiting Managers Macoy and Mahara.

WATERLOO.—BROWN'S OPERA HOUSE (C. Brown, manager): Gilbert and Dickson's co. in She 21.—CIRCUS: Wallace and co.'s Circus drew an immense crowd 12, turning people away.

BOONE.—PHIPPS' THEATRE (C. E. Phipps, manager): Coup's Equescurriculum pleased packed houses 17, 18. Harold W. Gray will present the Streets of New York July 3, 4, assisted by local talent.—ITEMS: Harold Gray will spend the hot months at his ranch near Brooklyn, Ia.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE (W. I. Buchanan, manager): The Bostonians will play a season of opera at this house July 20-22.—ACADEMY OF MUSIC (W. I. Buchanan, manager): Claire Pattee co. 24, week, opening in An Evening Out.—W. I. Buchanan, the popular Peavey manager, has assumed the management of the Academy. The house will be conducted in connection with the Peavey, but so as not to interfere with attractions at that house.—CIRCUS: Walker's Circus did fair business 23.

KANSAS.

TOPEKA.—ITEMS: Both of our amusement temples were dark last week, and theatrical news is scarce in consequence.——Manager Crawford's oldest daughter, Bertha, the idol of her parents and all who knew her, was called to a brighter land on the 13, falling a victim to that terrible foe, quick consumption. She was nearly sixteen years old, just budding into womanhood, and her parents are prostrated at their irreparable loss, notwithstanding that it had been anticipated for some time. Mr. Crawford and his family have the deepest sympathy of all in this hour of heavy affliction and bereavement.——A pavilion has been erected at the Eastern terminus of the electric railway, in Oakland, and we are to have a season of amateur opera, including Chimes of Normandy, as a Summer evening attraction, in the near future.——Our Commissioners have decided to have a County Fair some time in the early part of September, and have made considerable advance in the preliminary arrangements already.——Miss Addie Jewell, formerly leader at the Grand, and latterly at Crawford's, has consolidated her orchestra with Frank E. Watson's, forming a combination to be known as the Union Orchestra.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (H. W. Williamson, manager): Chimes of Normandy 7 by local amateurs, assisted by Herndon Morsell, of Washington, D. C., under the auspices of the Elks, for the benefit of the Johnstown flood sufferers. Good performance and excellent business. This closes the season here.

MASSACHUSETTS.

LOWELL.—MUSEE: Georgie Melnotte's Jockey Minstrels drew crowded houses all week.

NEW BEDFORD.—GOSSIP: W. T. Cross, of the Boston Theatre, has leased the Opera House, having outbid Manager J. C. Omey. Mrs. Omey will be retained in the box-office. The position could not be better filled. Manager Omey has accepted a position as business manager of The Two Sisters co. A complimentary testimonial is to be tendered Manager Omey and wife evening of 20. The Operatic Minstrels have tendered their services.—Steve Corby is at home. He has made a great success in the Soap Bubble co.

HOLYOKE.—HOLYOKE OPERA HOUSE (Chase Brothers, managers): House dark last week.——ITEMS: Fred Lee, the whistling stage manager, has signed with the Gorman Brothers for next season.—Jennie R. Burby, of this city, late with the Kate Claxton co., is home for the Summer. She is engaged for the Stuart Robson co. next season.

LYNN.—PROCTOR'S THEATRE (A. H. Dexter, manager): E. P. Sullivan and co. closed the season at this house 15.

SPRINGFIELD.—MUSEE: Mable Stanton's Early Birds—the old co. renamed—did not verify the old saying, as they failed to capture the mythical worm 10-14.——STRAWS: Wilson Day, the man who appropriates other people's plays, is to produce a new (?) drama at Chicago 24, with the somewhat hoary title of Lost and Won.—Sophocles' Electra was successfully presented by the young women of Smith College at Northampton 15. Beyond Franklin Sargent's suggestions, very little assistance was rendered them, both the male and female parts being assumed by them, the scenery being painted by members of their art class.—Williard Spenser has a benefit on the *tapis* for Jake Rosenthal, who has done such excellent advance work for The Little Tycoon during the past season. I hope it may prove built as successful as it is well deserved.—Charles W. Otis, Mora's popular advance agent, is to succeed Branch O'Brien ahead of Floy Crowell next year.—Speaking of Mora, I believe that little lady is having a play written for her by E. J. Swartz, of Dad's Girl and Kaffir Diamond fame.—Hettie Harlow, late leading lady of the People's Theatre, Los Angeles, Cal., has been forced, by ill-health, to resign, and has started for Worcester, Mass., via Panama.—Charles Mortimer is hard at work in New York, preparing for his coming tour with Only a Farmer's Daughter, which he is to manage. Mr. Mortimer, Walter Bentley and Adelaide Cherie will be the cast.—New Bedford, with its clean, well-appointed theatre, presided over by that best of manageresses, Mrs. J. C. Omey, and her husband, is a favorite point with theatrical folk, and accordingly (if present plans be not deviated from) two companies will open there, viz.: Gorman's Minstrels, Aug. 7, and the Deaves Sisters in Chaos Flat Sept. 9.—The news that M. T. Skiff's grey whiskers will be seen piloting Frank Mayo next season caused profound satisfaction among his friends in this city, of which he is an ex-resident. Pitou and Scanlan will miss him.—Phosa McAllister, in repertoire, under the management of Clifford and Marden, both long connected with the Worcester Theatre, has hit upon Northampton, Mass., to open her season Sept. 2.—Clarence Bellair, of the Adams and Cook co., was stage manager at the recent benefit managed by the Washington *Post* at Washington, D. C., for the Johnstown sufferers.—Lillie Burnham, Clarence Bellair, Harry Sargent and William Hand (musical director) remain with Justin Adams' Stock Comedy co. next season, but Helen Frost, Jewel Sheridan, Joseph Greene and George Robinson have been engaged by Manager Varney for Thomas E. Shea's support.

MICHIGAN.

DETROIT.—WHITNEY'S GRAND OPERA HOUSE (G. E. Blanchet, manager): This cosy little theatre was the only one opened last week. The attraction was The World, presented by J. Z. Little's co. The weather being rather hot the attendance was not as large as usual. House dark this week.——GOSSIP: At the Wonderland a very fair performance is given now, including a minstrel co., which has among its number Add Ryman, and other more or less celebrated burnt cork artists.—At the Detroit Rink last Saturday and Monday, Gilmore's Band gave four concerts. They were under the auspices of the Detroit Musical Society. The entertainments were successful, both artistically and financially. The rink was packed at each concert. At the afternoon concerts a chorus of children of the public schools sang. The children exhibited very efficient drilling at the hands of Mrs. Thomas, a teacher of this city. In the evening the Detroit Musical Society, some 200 strong, supplied the chorus, directed by Prof. Abel. The soloists, with Gilmore, were very fine, especially Signora De Vere, who created a furore equal to any that Patti, Gerster or Nilson ever aroused in this city. Her voice is marvelous in purity and power and her execution wonderful. Del Puente, Whitney, Campanini, Helen Campbell and Madame Stone-Barton all contributed numbers. In short, Gilmore's Detroit jubilee was a grand success.—Will. Patterson, head door-keeper of Miner's Theatre, had a benefit last week, which was a great success. Mr Patterson is a very capable and efficient officer of this house, and well deserves the cordial reception he received at the hands of his friends.—An animated discussion has been going on through the columns of the local press, between Architect Brown and your correspondent, regarding the safety of egress from the Detroit Rink. I claim that two small doors, hardly wide enough to permit one extra large-sized person to pass through are not sufficient to properly empty an auditorium with a capacity of 4,000 people. I have spent a quarter of an hour in trying to gain entrance from the sidewalk to the main entrance, on account of the size of the crowd and the smallness of the passage way into the building. This is bad enough, surely, but when there are as many as 4,000 in a hall and the electric lights all go out, leaving the place in utter darkness for twenty minutes, as occurred on Saturday night, it would seem as if a panic should occur not one-fourth of the assemblage could possibly get out alive. The building inspectors should see to it in time, so that it will not be necessary, after a calamity shall have occurred, that the public will all rise up and say, "I told you so." The means of entrance and exit at the Detroit Rink is a standing menace that invites disaster, and it is shameful that the authorities allow this state of affairs to exist.

EAST SAGINAW.—ACADEMY OF MUSIC (Clay, Powers and Buckley, managers): A concert by local talent for the benefit of the Johnstown sufferers was given to a large audience 17. It was under the direction of Dora Ostrander, who is herself an accomplished vocalist. From both an artistic and pecuniary point of view it was a success. A substantial sum was realized.

GRAND RAPIDS.—POWERS' OPERA HOUSE (C. H. Garwood, manager): Lovett and Johnson's Equine and Canine Parades have experienced only medium success. The entertainment is a clever one of its kind.——HARTMAN'S HALL (C. S. Hartman, manager): The Gilmore Band Festival 18 was a great success, the receipts aggregating over $5,000, afternoon and evening.——REDMOND'S (C. H. Garwood, manager): George A. D. Johnson, a clever actor, has been playing Jekyll and Hyde to slim business all this week.

OWOSSO.—SALISBURY'S OPERA HOUSE (F. Ed. Kohler, manager): Season closed.——ITEM: The Labadie-Rowell Comedy co. will close their season of forty-four weeks at Toledo July 13. Mr. and Mrs. Labadie will spend the intervening time till Sept. 1, at their home in Owosso, Mich.

BAY CITY.—GRAND OPERA HOUSE (Clay, Buckley and Powers, managers): The Ulmer Dramatic co. began a week's engagement 17 to a crowded house, playing '49. The co. has played to good business each night since, presenting For Congress, Col. Sellers, and Dad's Girl. A great deal of credit is due Messrs. Peck and Taylor, who have lately undertaken the management of the co., for extricating the co. from their late financial embarrassment at Grand Rapids.

MINNESOTA.

MINNEAPOLIS.—HARRIS' HENNEPIN AVENUE THEATRE (Samuel H. Friedlander, manager): That old but ever popular opera, La Mascotte, was presented by the Wilbur Opera co. to a large audience 17. Their rendering of Audran's charming composition was exceptionally fine. Susie Kirwin made a decided hit as Bettina. Alice Verona was a coquettish Fiametta. W. H. Kohnle as the Prince of Piombino sustained his reputation as a capable comedian. Plim W. Nares looked the Prince of Pisa. J. E. Conly was in good voice and acted in his usual thorough manner. H. W. FreDerrick made a good Rocco. J. C. Harvey is always funny. His Doctor was no exception. Costumes especially elaborate. Surprisingly good business continues. People were turned away nightly.——GRAND OPERA HOUSE (J. F. Conklin, manager): House dark week of 17.——PEOPLE'S THEATRE (J. T. McCaddon, manager): Closed for repairs.——PENCE OPERA HOUSE (Frederick Buck, manager): Rentz-Santley comb. in Below Zero to excellent business 17. The performance is very funny and was well received.——ITEM: Sol Smith Russell is home for the Summer. He has abandoned his contemplated trip to Europe.

ST. PAUL.—NEWMARKET THEATRE (L. N. Scott, lessee and manager): Rentfrow's Musical Comedy co. Jolly Pathfinders gave a laughable and entertaining performance to a good-sized audience 16. Mrs. J. N. Rentfrow and J. N. Rentfrow, Jr., were very acceptable in their respective roles. E. H. Sothern presented The Highest Bidder and Lord Chumley. Despite the extreme sultriness of the weather Mr. Sothern drew good and well-pleased audiences.——PEOPLE'S THEATRE (L. W. Walker, manager): Lost in London was presented week of 17. The new members of the co. are doing good work. Eleanor Morreti is proving an attractive leading lady and is effective in emotional parts. Laura Burt is a bright soubrette and is becoming a favorite. W. S. Harkins was seen to good advantage as Job Amroyd, Luke Martin was very droll as Blinker, and does some good comedy work. Ben Johnson was tendered a complimentary benefit by his many friends 20. A good bill was presented and the house was crowded by a first-class audience. Mr. Johnson has the hearty good wishes of his fellow townsmen, who are greatly pleased with his continued success in the work he has chosen.

ST. CLOUD.—OPERA HOUSE (C. F. Macdonald, manager): Swedish Ladies' Double Quartette to good business 14. Mme. Janauschek to fair business 17, 18. Prices being somewhat high the business was not large.——PERSONAL: Mme. Janauschek and co. will remain in St. Cloud during the remainder of the week on account of the slight indisposition of that lady.——ITEM: At the Great Northwestern Band Tournament at Fargo, D. T., 12, 14, the St. Cloud Union Band took the first prize of $250, there being thirteen bands in the contest. Joseph Griebler, of the St. Cloud Band, took the first prize for baritone solo and Abbie Dueber for tuba solo. The Band's score was 92 points out of a possible 100, Griebler's score 69 7-10 out of a possible 70, and Dueber's 63 3-10 out of a possible 70. On the return of the organization to St. Cloud it was greeted by fully 1,500 people and presented with a check of $500 from the City Council.

MISSOURI.

KANSAS CITY.—WARDER GRAND (L. M. Crawford, manager): Summer season. The Shackford Opera co. presented The Mikado last week with such success that they will continue it for two days of this week. They will also present The Beggar Student for ten days. This has been a strong venture in running Summer opera at the Warder but it seems as though it is going to be a very successfull season. Time indefinite.——ITEM: The Warder is the only theatre open. All other houses are closed for the season.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE (L. M. Crawford, manager): Said Pasha opened to only fair business last week, but made a most favorable impression. ITEM: Tootle's will be thoroughly overhauled this Summer and newly frescoed from top to bottom in pleasing design. The Summer Opera Garden, it is claimed, will open about July 1.

MONTANA.

HELENA.—MING'S OPERA HOUSE (John Maguire, manager): Effie Ellsler 10-12; good business. Orrin Johnson, who has been advanced to leading man since last season, made a most favorable impression. Charles Gardner to fair houses 13-15.

NEBRASKA.

FREMONT.—LOVE OPERA HOUSE (Robert McReynolds, manager): House dark last week. Due: Rhea 27.

NEVADA.

CARSON CITY.—CARSON OPERA HOUSE (George W. Richard, manager): Cook, Goodyear and Dillon's Minstrels to fair business 12, followed 14, 15 by The Drummer Boy of Shiloh to light houses.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (John Piper, manager): Goodyear, Cook and Dillon's Minstrels gave a fine performance to good business 11, 12. Many of the features were new and highly appreciated.

NEW JERSEY.

HOBOKEN.—CROKHEIM'S THEATRE: The Lilly Clay Burlesque comb. attracted a fair business all last week. The entertainment is rather tame when judged by the inflammatory posters with which the town was papered. Portions of three or four combs. that have just closed have been gathered together by Representative Hammond and "bunched" for this week. The show is a very good one, and the programme comprises the names of many clever people, among which are: Edith Sinclair and Ed. Favor, who do a neat sketch; James F. Hoey, the Clipper Quartette, Kelly and Belmont, C. E. Foreman, Louise Crolius and Wm. O'Day.——ITEMS: Mai Estelle is at her home here resting for the Summer, after a season of eight months with The Twelve Temptations. She will star coming season in a new play. Manager Harrison, of Jacobs', is also taking things easy, varying the monotony of life here by attending the races and ball matches. Jerry Murphy, of Kelly and Murphy, often drops over here to see his friends. He reports his past season a financial success in California.

ATLANTIC CITY.—GRAND OPERA HOUSE (J. C. and C. A. Ellers, managers): During the week of 17-22, George Atkins and co. pleased fair audiences. His repertoire consisted of Police Alarm, Texas Bill and A Checkered Life.——ITEMS: That genial gentleman, John H. Faga, manager of the Marsh Chunk Opera House, was here last week. He was one of the representatives of the Travelers' Protective Association which met here last week.—Arthur Earle, of the Conried Opera co., is here for the season. Jennie Ward, formerly of Beacon Lights co., has accepted an engagement at Albrecht's Variety Garden.—Jennie Calef and co. will appear at the Opera House next week. Moran and Thomas' Minstrel co. will again appear this Summer at one of the piers.

NEW YORK.

SYRACUSE.—GOSSIP: Percy Kingsley has signed with Joseph Murphy for next season.—Charles H. Riegel of the Hanlons' co., D. M. Phillips of the Little Tycoon co., John Peasley of Passion's Slave co., Mason Mitchell and Claude Pelham have arrived at their homes in this city for the Summer.—The Syracuse Cycling Club gave a most acceptable minstrel performance at Fayetteville, an adjoining town, 18, which was largely attended. Ed. Rice, Bob Richmond, Tom Lunn, Howard Avery, Ted Hopkins and Harry Winthrop were especially good. A special train of two full cars carried the troupe and many friends from this city and a large number drove out.

SARATOGA.—TOWN HALL (Hill and Conners, managers): Floy Crowell, supported by C. Ed. Dudley and a Summer co., presented Infatuation, Jess, and Molly Bawn, 17-19 to good business.——PUTNAM MUSIC HALL (John Dunning, manager): Due: My Geraldine co. 23.——ITEMS: Joseph Jonathan, manager of My Geraldine co., was in town 19.—Frank B. Rhodes, last season with the Louise Arnot co., is spending his Summer in Saratoga. He is with Siorah, the Tally-Ho Coachman, and has also joined forces with our local orchestra.—Lew Benedict, the ever young and popular minstrel man, is at his home here for the heated term. Lew grows handsomer and jollier as the years roll by.—Wayne Murphy, late manager of the Jackson (Mich.) Opera House and formerly advance of the Tavernier Dramatic co. is here. He will establish a curio museum for the season.—S. E. Young, who is a very agreeable gentleman, is at present doing the advance work, as well as managing the Floy Crowell co.—H. Brooks Hooper, late manager of the Francesca Redding co., will take out a Summer Opera co., opening at Matteawan July 1. He was here 18 and secured week of July 15.

ROCHESTER.—ACADEMY OF MUSIC (H. R. Jacobs, manager): Bartley Campbell's My Geraldine was presented to large and well-pleased audiences last week. This week The Streets of New York.

BINGHAMTON.—OPERA HOUSE (J. P. E. Clark, manager): Helene Adell and her excellent co. did good business week of 17.

NEWBURG.—ACADEMY OF MUSIC (F. M. Taylor, manager): Templeton Opera co. in repertoire week of June 10; fair performances to light business.

ELMIRA.—MADISON AVENUE THEATRE (G. W. Smith, manager): The Star Specialty co., a local organization, appeared 19, 20 to only fair business.

BUFFALO.—Last week was the final one at the Court Street Theatre. Quite a prosperous season was brought to a close by the Indian actress, Gowongo Mohawk, in a frontier drama entitled The Indian Mail Carrier.——ITEMS: A Summer season of light operas was commenced at the Star Theatre by the Meech Bros. 17. The Spencer Opera co. gave Girofle-Girofla at popular prices to good-sized audiences. The bill has been changed to The Three Black Cloaks for this week.—An opposition at the Music Hall in the shape of orchestral concerts is also doing well.—P. F. Baker is Summering in this city. The familiar face of his ex-partner, T. J. Parron, is also to be seen on the streets.

NEW HAMPSHIRE.

PORTSMOUTH.—The Sullivan-Stahl co. opened 17 for a week. Change of bill nightly. Light houses till 21 on which date the local lodge B. P. O. E. tendered Mr. Sullivan a benefit filling the house. The members of the order sold a large amount of tickets and the lodge attended in a body.

OHIO.

DAYTON.—THE GRAND (Reist and Dickson, manager): The St. Vincent de Paul Society produced Caste 13, and as it was given for the benefit of the poor it is a pleasure to state that the theatre was crowded. This society has the reputation of giving the best amateur performances in this city and to state that Caste was the most complete and perfect performance they have ever given, is certainly a compliment. Katherine Shannon (of Cincinnati) assumed the part of Esther and did remarkably well. Charles E. Retzler as George D'Alroy, gave good support, as did G. F. Andress as Capt. Hautree. C. Stuart Anderson as Eccles, was, perhaps, the most at home and brought out all there was in the part. H. P. McGrath was clever as Sam. Mary E. Carbery as the Marquise was dignified, but natural. The hit of the evening fell upon Lillian Steffen as Polly. She is certainly a talented little lady.——MEMORIAL HALL, Soldiers Home, (J. Clinton Hall, manager): Each performance here adds to the present popularity of the Home co. Parted was given 15. I did not attend. The Wonder was produced for the first time 18, and a very charming comedy it proved to be. The plot is simple, but interesting, and the characters well drawn. James E. Wilson as Don Felix, dressed and acted the part as the author certainly intended it. Mr. Wilson has become a favorite at the Home. Charles A. Smiley as Colonel Briton and Robert Edeson as Frederic, made the most of their respective parts. Verner Clarges as Don Pedro, was most natural. Mr. Clarges has such a clear and distinct delivery that it is a pleasure to find his name on the bill. George R. Edeson had little to do as Lissardo but did it well. W. B. Royston was unusually good as Lopez. Gibby the Scotchman, was cleverly impersonated by Maurice Drew, who, by the way, is very painstaking in all he does. Helen Tracy as Donna and Grace Raven as Isabella, looked charming. Their toilets were beautiful, in fact, they are always so. Kate Foley as Flora, rendered several songs to the delight of everyone. Catherine Coggswell made a pretty Inez. The Veteran; or, France and Algeria 21.——CUES: Manager Larry H. Reist is patiently waiting the arrival of July 1 when they commence the Park Theatre.—Edward Fransen is home, after a season with the Haverly-Cleveland Minstrels.—Ettie Henderson's drama Almost a Life, will be produced at the Home 29. Mrs. Henderson is a sister-in-law of Samuel Henderson, resident manager at the Home.—Fred E. Knight, scenic artist of the Grand, has painted several sets for the production of The Veteran at the Grand 21.—It is rumored that this will be the last stock co. at the Home during the Summer. It is to be hoped that the rumor will end as it justly should—in smoke. Uncle Sam has supported the cos. for eleven years, why not continue them? What use will be the few paltry dollars required in excess of the receipts to defray the annual expense? The Home should be as inviting and entertaining as possible to the inmates while they are there, for it will be but a short time until the last one will have answered his roll call and the "taps" will be sounded over a field of tombs where the heroes will keep their eternal bivouac.

FREMONT.—Casino Opera co. in good repertoire 20-22, to crowded houses. McGibeny Family to a packed house 6. A most artistic entertainment.——ITEM: Fremont is to have a new $30,000 Opera House.

URBANA.—GOSSIP: William and Fannie Clifford did not join the Orton Circus as stated last week but instead have gone to New Orleans, where Mr. Clifford will take charge of the stage of the Eden Theatre. Messrs. E. Guy Spangler, Stanley Rignold, Pauline Willard, Bertha Livingston and Mrs. E. A. Eberle, of the Night Off co., who had such a narrow escape from death at Johnstown, have my thanks for remembrances in the shape of elegant photos of themselves since reaching New York.

YOUNGSTOWN.—OPERA HOUSE (Gus. Hartz, lessee; Eugene Rook, manager): The exterior of this house is now resplendent in a fresh coat of white and gilt, adding much to its attraction. Its interior has been quiet enough save for the voice of the sweet girl graduate and the callow piping of an amateur "Pinafore" co. We are promised the opera of Martha, under the management of Charles Liebenson, leader of orchestra, at an early date.——BIJOU: This popular theatre now blossoms as a Summer Garden. It will open in September with a superior line of attractions.——PERSONAL: Sedley Brown, author of Pine Meadow, is expected here this week, also Henrietta Crossman.

FINDLAY.—PAVILION THEATRE (Bushon and Cowels, managers): Prof. Anderson the Magician, to fair business 9-22.——ITEM: Miss Esther Lyons, the actress, was married last week to Mr. Bert Ramsey, of Clyde, Ohio. E. O. Marvin, advance agent of Blind Tom who was reported to have been lost in the Johnstown disaster, has been heard from and is said to be safe.

LIMA.—GOSSIP: Faurot's Opera House, next season will pass under the management of H. G. Hyde of this city, and formerly of Titusville, Pa., where he was THE MIRROR correspondent for several years. Mr. Hyde is a young man well qualified to direct the fortunes of the house and he starts out well by instituting numerous much needed reforms.—There has been a great deal of complaint by traveling managers of the manner in which the house has been managed. The town has been overrun with attractions, good, bad and very indifferent, with quite a number of the latter. The people lost all confidence in the management and many of them have not gone to see first class attractions simply because the theatre had the name of presenting many miserable cos. and the management took no trouble to let theatre goers know when they had a good attraction. The management preferred playing four and five poor cos. a week to two good ones simply because they were cheap. A brass band and orchestra, no matter what sort of a co. it was with, was the most potent faction in securing dates. This city, properly handled, is, without doubt, the best one-night stand in Ohio. It is the center of the great Ohio oil field, and its 20,000 population, largely composed of "oil men" is well known to the profession as a great theatre going class. Mr. Hyde proposes to run the house on strictly business principals. But two attractions a week will be played and they must be of the first-class. Pirates will not be allowed within fifty miles of the house and 10-20-30 will be unknown here. Thank the gods!

OKLAHOMA.

GUTHRIE.—CIRCUS: Lemen Bros. and Co.'s circus drew crowded tents 18, 19.

PENNSYLVANIA.

ERIE.—PARK OPERA HOUSE (John L. Kerr, manager): Ethel Tucker week of 24.——CENTRAL (Walker and Gallagher, managers): Josie Mills and T. W. Bunn Comedy co. to light houses week of 17.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hemstead, manager): Mora opened 17 for a week's engagement to fair business, presenting Dad's Girl, Velvet and Rags, Mountain Pink, and other plays to a succession of fair audiences, and giving excellent satisfaction. Mora is a very pleasing little actress, and receives good support from an efficient co.

OIL CITY.—OPERA HOUSE (Wagner and Reis, managers): Due: Jamison Concert co. 22; Mora week of 24.

RHODE ISLAND.

NEWPORT.—NEWPORT OPERA HOUSE (H. Bull, manager and proprietor): GOSSIP: The boys of the Naval Training Station, assisted by the U. S. S. *New Hampshire*, band and locals will give an entertainment 22. The gross receipts are to be sent to the Johnstown sufferers. This is the third benefit for the same cause given here.—Arrangements are being made to have the Historical Pageant produced about Aug. 13.——CASINO: Mullaly's Orchestra will arrive for the season July 4. W. Clark Noble, the sculptor, who designed the bust of John McCullough in Fairmount Park, Philadelphia, is putting the finishing touches on a monument to be erected here in memory of soldiers and sailors of the late war. This production, in the opinion of experts, will be a lasting memorial to the young sculptor's genius, and bids fair to rank him high in his profession.

PROVIDENCE.—SANS SOUCI GARDEN (W. E. White, manager): C. H. Smith's so-called Lyceum Theatre co. of New York appeared to overflowing houses all last week. Belle Barron, Frank M. Allen, Jerry McAuliffe and Lois Arnold were exceptionally good in all their undertakings. The co. appeared in East Lynne, Oliver Twist, The Lightning Rod Agent and Liverpool by Night.——WESTMINSTER MUSEE: Joe J. Sullivan, supported by several well known people, presented his musical comedy of The Blackthorn before large audiences all last week. The Summer season of the Dime closes this week.

TENNESSEE.

MEMPHIS.—JACKSON MOUND PARK (James Wood, manager): The Chimes of Normandy was given last week. The attendance was good and the performance satisfactory. Mr. Desbon's Gaspard was especially commendable. The co. gave a benefit 17 for the sufferers in Johnstown. The performance consisted of the second acts of The Mikado, Chimes of Normandy and La Mascotte. The sale of seats was good, but inclement weather prevented many from attending. The same night the Juch Perotti Musical comb. played to a good house. Miss Juch was as much appreciated as on her first appearance here in February.——ITEM: Several benefits have been given for Johnstown by amateurs, clubs, schools, societies and festivals, which have swelled our contributions for that fund very largely.

NASHVILLE.—THE VENDOME (J. O. Mesm, manager): The June Musical Festival, 14, 15, was a genuine success artistically, but financially it was not what it should have been by any means. This, though, is easily accounted for. Manager Locke put the price of admission too high, and particularly so for the warm season. For reserved seats $2 and $2.50 was more than the average Nashvillian cared to invest in a concert. The audiences were good-sized at each performance, but the capacity of the house should have been tested, and I am sure it would have been, had the scale of prices ranged a shade lower. Emma Juch and Signor Perrotti were both in good voice. Miss Aus Der Ohe, the pianist, was warmly welcomed. That she is a great performer there can be no doubt. The orchestra was pronounced one of the very best ever heard in Nashville, while the chorus of 250 voices proved a surprise that delighted everybody.——GOSSIP: Herr Emil Fischer, the basso of the Juch-Perotti co., was advertised to sing here, but failed to put in an appearance. The excuse given was sickness. I hear it said, though, he has left the co.—Dan Connors, the polite and popular treasurer for the Emma Abbott Opera co., has arrived on a visit to relatives and friends. He tells me he will likely remain in Nashville until his co. starts out again in the Fall. Dan says after all there is no place that suits him better than Nashville.—Jennie Karsner left Sunday last for New York, where she will remain about ten days, after which she will go to New Haven for a six weeks' visit.—She told me of three or four very flattering offers that have been made her for next season, and while she is in New York she will decide which to accept. Her visit home has improved her health most perceptibly, and her friends exerted themselves to make it pleasant for her while here.—Prof. Clarence A. Marshall deserves a great deal of praise for the excellent manner in which he prepared the chorus for the June Musical Festival. His work proved him not only a first-class musician but a conductor of pronounced ability. I am sorry to hear that Prof. Marshall's residence here is not likely to be permanent. He left this week on a visit to his old home in Boston.—Louis Davis, assistant treasurer of the Vendome, left this week on a visit to friends in and about New York. I don't think Louis would be averse to going out on the road next season in the capacity of either treasurer or property man for some good co. To any manager who wants a competent and thoroughly reliable young man, I can recommend him most highly.—Quite a number of Nashville people, friends of Kitty Cheatham, went to Chicago last week and this to see her play.—Manager Oliver Wilson left Wednesday for New York to look after his bookings for next season personally.—The front of the Masonic Theatre is being stuccoed and prettily repaired.

TEXAS.

WACO.—The Waco Dramatic co. that went to the Spring Palace at Fort Worth, Tex., to compete with the Fort Worth and Dallas amateurs for a prize came back victorious. Miss Hineman, the leading lady of the Waco co., won the medal. The plays produced were as follows: Fort Worth, Julius Cæsar; Dallas, Fool's Revenge; Waco, Richelieu. The success of our amateurs is due mostly to Mr. Samuel Forsythe, Mr. Henry Pickles and Miss Kitty Hineman who enacted the leading roles. The co. was under the management of Mr. J. P. Garland.

DALLAS.—OAK CLIFF SUMMER THEATRE: This pretty little theatre, which is designed for a Summer resort, was opened to about 1,000 people 20. The MacCollin Opera co. was the attraction. They presented Falka in a creditable manner. This is one of the strongest opera cos. that has visited Dallas this season. They will likely remain four or six weeks presenting many of the popular operas of the day. This theatre has a seating capacity of 1,400 and is furnished with handsome folding opera chairs. The stage is large and well appointed with pretty and attractive scenery.

EL PASO.—MYARS' OPERA HOUSE (J. J. Stewart, manager): The Jordan Concert co. under the management of Senor Carlos Curti gave two classical concerts 11-13 to light houses. Pauline Jordan deserves especial mention for her excellent violin solos.

UTAH.

SALT LAKE CITY.—Without doubt the grandest musical entertainment ever given here was the mammoth concert in the Tabernacle for the benefit

of the Johnstown sufferers. Everything was of the highest grade. First came an orchestra of a hundred instruments under the baton of Prof. H. S. Krouse, playing a most beautiful selection from Maritana. Then followed vocal selections and organ recitals by Profs. Daynes and Radcliffe on the giant organ. A violin solo by Prof. Willard Weihe, over which the no encore rule had almost to be broken. Vocal music by the excellent voices of Misses Nellie Druce, Lizzie Thomas and Mamie Kessick, sopranos; Bessie Dean and Jennie Hawley, contraltos; Messrs. Easton, Goddard, Gorlinski, Whitney and Krouse, with accompaniments by the large orchestra, was a veritable feast. The grandest burst of harmony was reserved till the last. It was under the baton of Prof. Evan Stephens, and consisted of five hundred trained voices selected from his Martha, Daughter of the Regiment, Elijah and Erwain cos., and his regular music classes. These, accompanied by a hundred instruments and the organ of ten thousand pipes in its full power, in the Pilgrim Chorus, can never be described in cold type. Such an outburst of applause as went up from the 7,000 people assembled when the baton waved for the opening chorus has not been heard often, you may be sure. Every person, from the chaplain to the boy who passed around the jugs of water, every artist, organist, reporter, door-tender, Governor and usher went in on a paid ticket. There was perhaps never such a complete "free list suspended" achievement on this hemisphere. The admission was one dollar, and the receipts came to a trifle over $7,000. An attempt will be made to hold the mammoth chorus and orchestra together, to practice a few of the choicest choruses for some future occasion. Some idea of the grandeur of the sound in the Tabernacle may be gleaned from the fact that the acoustics are so good that a pin dropped in an ordinary stiff hat at one end of the building can be heard distinctly over two hundred feet away. Patti said, in trying her voice in the Tabernacle, that it was the first time she had ever heard her own voice.——GRAND OPERA HOUSE (Douglas White, manager): Ben and Idalene Cotton presented Erma 13 and Nobody's Claim 14 to light audiences.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Howard, manager): Local talent gave a concert 12 for the benefit of the Johnstown sufferers. Manager Walker donated the house. About $300 was realized. The season here closed 14 with George H. Adams in He, She, Him and Her. During the season there have been seventy attractions and ninety performances: Musical comedies, twenty; opera companies, eight; melodramas, twelve; tragedies, five; society plays, 10, and miscellaneous, fifteen. During the Summer the house is to be thoroughly renovated and some improvements made.——ITEM: W. K. Walker has been re-engaged as advance representative for J. C. Stewart's Fat Men's Club, which will open at the Windsor, New York, Sept. 16. Mr. Walker still retains the management of the house here, and reports some fine bookings for next season.

VIRGINIA.

PETERSBURG.—ACADEMY OF MUSIC (Charles W. Curtice, manager): The Pirates of Penzance was given by home talent 14 to a large house. This closes the season here.

WASHINGTON TERRITORY.

TACOMA.—GERMANIA HALL (J. P. Howe, manager): Johnson and Slavin's Minstrels to medium houses 10, 11. The entertainment was thoroughly enjoyable. Bolton's Realistic Travels to small houses 12-13.——ALPHA OPERA HOUSE (J. M. Junett, manager): Modjeska, supported by the Booth-Barrett co. to fine and enthusiastic audiences in As You Like It 12, and Mary Stuart 13. The general verdict is that it is the best co. that has ever appeared in this city.——ITEMS: John Maguire, the manager of Modjeska and the Booth-Barrett co., for a six weeks tour, has been enlarging his Montana circuit. He has obtained the management of the Grand Opera House in San Francisco and has leased and fitted the Exposition Building in Portland for a theatre. This gives him the booking of theatres from St. Paul to San Francisco. He will be in New York City Aug. 1, and will remain there six weeks booking coa. for this circuit.—Carroll Johnson of Johnson and Slavin's Minstrels, states that this is his last season in minstrelsy and that he will appear next season in W. H. Power's Fairy Well.

WISCONSIN.

BELOIT.—GOODWIN'S OPERA HOUSE (Howard and Wilson, managers): Boston Theatre co. 6-8 at popular prices. Business bad. She 10 to small house. Duncan Clark's Female Minstrels to a fair house 17.——ITEM: F. W. Dempson informs me that he will take out an organization about Sept. 1 from Aurora, Ill., to be called the Ideal Comedy co.

JANESVILLE.—TAPPIN'S OPERA HOUSE (C. R. Smiley, manager): The Buchanan Comedy co., traveling in their own palace car, and with a brass band, filled the house and gave general satisfaction week of June 11 at popular prices.——ITEMS: The theatrical business is dull since the burning of the Grand but by next season, Janesville will have the prettiest and best theatre in the West. The Mitchell and Robyn comb. stranded last week in Waukesha.

SHEBOYGAN.—SHEBOYGAN OPERA HOUSE (J. M. Kohler, manager): Little's World to crowded houses 12. The Stark-Stevens Comedy co. opened 17 in Esmeralda and has since presented Pique, Van the Virginian, Killarney, The Gold King, Uncle Daniel and Cinderella.——ITEM: Mr. Rice, in advance of Frankie Jones, is in the city, making arrangement for a week in July.

WAUSAU.—GRAND OPERA HOUSE (H. L. Wheeler, manager): Nellie Walters presented Criss-Cross and The Other Half to well pleased audiences 14, 15.——ITEM: The season is about closed here. Manager Wheeler will make a great many improvements in the house this Summer.

MADISON.—GOSSIP: Theatrical business is dead here at present. It seems that everybody is eagerly waiting for the prospective Opera House. The floors for the same have been brought here by a New York architect and will undoubtedly be perfected in course of a couple of weeks.

OSHKOSH.—GRAND OPERA HOUSE (Jas. Strasilpka, manager): Gilmore's Band to a packed house 29.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Huber, manager): Gilmore's Band played a matinee engagement 19 to a very large house. Receipts over $800. The programme was very satisfactory and received hearty applause.——ITEM: Ianauschek booked for July 5 has closed for the season and canceled her engagements.

CANADA.

ST. JOHN, N. B.—LANSDOWNE THEATRE (E. A. McDowell, manager): This house had an auspicious opening 17. When the curtain went up on the first act of David Belasco's May Blossom there was not even standing room in the auditorium. The stock co. acquitted themselves admirably and at once won the sympathies of the audience. A word of special commendation is due to T. D. Frawley's excellent performance of Richard Ashcroft. Moths is underlined for 20.——At Mechanics' Institute, Smith Bell Ringers are booked for 20 and The Hyers Sisters for 24.

WINNIPEG.—PRINCESS OPERA HOUSE (Campbell and Seach, lessees): Lilly Clay's Gaiety co. drew crowded houses 14, 15.

MONTREAL.—THEATRE ROYAL (Sparrow and Jacobs, managers): My Geraldine co. to good business week of 10. A fair all round production. Scenery and staging good. This week Struck Gas; Herne's Hearts of Oak next week.——PERSONAL: Harry Emmet, of the Quaker City Quartette, which sang at the Royal last week, is resting here for a few weeks. Mr. Emmet will sail with the quartette for London, England, to fulfill a six weeks' engagement there about July 1.

HALIFAX.—LYCEUM THEATRE (P. H. Nannary, manager): The Julian Comedy co. closed a season of six weeks 22. The manager had a benefit 13, when the house was filled to overflowing. Mr. Nannary recited most effectively the famous "Ostler Joe."——BRIEFS: With the closing of the above engagement Mr. Nannary's connection as manager of the Lyceum ceases.—An amalgamation has been effected between the Beethoven Trio, Hayn Club and Orpheus Club, and these musical organizations will in future unite in concert.—The Grand Summer Carnival is assuming shape.—A good attraction booking here week of Aug. 20 would reap a rich harvest.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

A DARK SECRET CO.: Boston, May 13—indefinite
A. M. PALMER'S CO.: Boston May 20—indefinite.
A MIDNIGHT BELL CO.: N. Y. City March 3—indefinite.
ARNOLD-GRIFFIN CO.: Fort Scott, Kas., June 26-29.
BOSTON THEATRE CO.: Marengo, Ill., June 24—week.
BUNNELL-THORNE CO.: New Britain, Ct., July 3, 4, Southington 5, 6, Westfield, Mass., 8, 9, Winsted 10, 11.
BOOTH-BARRETT-MODJESKA CO.: Butte City, Mon., June 24—week; Salt Lake City, Utah, July 1-4, Cheyenne 6, Denver 8—week.
BOURNE THEATRE CO.: Racine, Ill., June 24—week; Sheboygan, Wis., July 1, Manitowac July 8—week.
BLUEBEARD JR. CO.: Chicago June 10—indefinite.
BITTNER CO.: St. Joseph, Mo., June 24—week.
CHINESE DRAMATIC CO.: New York June 24—two weeks.
DUNCAN B. HARRISON CO.: Salt Lake City June 27, 28, San Francisco July 1—two weeks.
E. H. SOTHERN: Chicago June 24—two weeks.
EMMA WELLS CO.: Perth, Can., June 3—indefinite.
ETHEL TUCKER: Erie, Pa., June 24—week; Bradford July 1—week; Hornellsville 8—week.
EDWIN F. MAYO CO.: N. Y. City June 24—week.
EFFIE ELLSLER: Bismarck, Dak., June 25-26, Jamestown 27, Fargo 28, 29.
ELLIOTT'S JOLLY VOYAGERS' CO.: Lincoln, Neb., June 24—week.
FROST-FANSHAWE CO.: North Grosvenor Dale, Ct., June 26.
HEARTS OF OAK CO.: Montreal, Can., June 24—week.
HOLDEN COMEDY CO.: Hartford City, Ind., June 24—week.
HOWARD-SULLIVAN CO.: Skowhegan, Me., June 24—week, Bangor, July 1—week.
HELENE ADELL CO.: Binghamton, N. Y., June 10—indefinite.
J. B. POLK: San Francisco June 17—two weeks.
IANAUSCHEK CO.: Minneapolis, Minn., June 26.
JOHN A. STEVENS' CO.: N. Y. City. June 24—week.
KARL GARDNER CO.: Philipsberg, Mon., June 25, 26, Missoula 27, Spokane Falls 28, 29, Portland July 1—week, San Francisco 29—two weeks.
KIRKE ARMSTRONG'S COMEDY CO.: Lexington, Ky., June 26, Parkersburg, W. Va., 27-29.
LITTLE LORD FAUNTLEROY CO.: Chicago, Ill., May 20—indefinite.
LOTTIE MAY BURLESQUE CO.: Petosky, Mich., 26, Mackinaw City 27, Sault Ste Marie 28, Newberg 29, Marquette, Mich., July 1, Negaunnie 2, Ishpening 3, Escanaba 4, Menominee 5, Marrinette 6.
LYCEUM THEATRE (Frohman's) CO.: San Francisco, Cal., June 17—four weeks.
MATTIE VICKERS' CO.: Sacramento, Cal., June 26—Marysville 27, Chico 28, Red Bluff 29.
MARLANDE CLARKE CO.: Detroit, Mich., June 24—week.
MINNIE MADDERN CO.: N. Y. City May 6—indefinite.
MME. RHEA: Lincoln, Neb., 25, 26, Fremont 27, Creston, Ia., 28, Clinton 29.
MONTE CRISTO (Linden's) CO.: Cincinnati, O., June 26—28.
MORA CO.: Oil City, Pa., June 24—week.
NEGROTTO CO.: Plainfield, Mich., June 24—week.
OLIVER WREN CO.: Guilford, Ct., June 26, Crawford 27, Milford 28.
PECK'S BAD BOY (Atkinson's) CO.: St. John, N. B., June 26, 27.
RUBY LAFAYETTE CO.: Tekamah, Neb., June 20-29, Norfolk, Neb., July 1-4.
ROYCE-LANSING CO.: St. Cloud, Minn., June 26, Anoka 27, Chippewa Falls, Wis., 28, Stevens Point 29.
STREETS OF NEW YORK CO.: Rochester, N. Y., June 24—week.
THE TWELVE TEMPTATIONS CO.: San Francisco June 10—four weeks.
UNCLE TOM'S CABIN (Withereil and Dowd's) Co.: Westmoreland, N. Y., June 26, Clinton 27, Clayville 29.
WORLD (J. Z. LITTLE'S) CO.: Toledo, O., June 24—week; Cincinnati July 1—week; Pittsburg, Pa., 8—week.

OPERA AND CONCERT COMPANIES.

ARION BELLRINGERS: Otsego, Mich., June 26, Spartan 27, Newago 28, White Island 29.
BOSTONIANS: San Francisco—indefinite.
BENNETT-MOULTON OPERA CO.: Milwaukee May 27—indefinite.
DUFF'S OPERA CO.: Philadelphia—indefinite.
GILMORE'S BAND: Chicago June 26, Hamilton, O., 28, Wilkesbarre, Pa., 29.
HENREICH'S OPERA CO.: Boston, Mass.—indefinite.
JAMISON CONCERT CO: Corry, Pa., June 26, Randolph, N. Y., 27, Salamanca 28, Olean 29.
LAMONT OPERA CO.: Washington, D. C.—indefinite.
MCCAULL'S CO.: N. Y. City March 11—indefinite.
NOSS FAMILY: Romeo, Mich., June 26, Richmond 27, Mt. Clemens 28, St. Clair 29, Marine City, Mich., July 1, 2, Alpena 3, 4, Oscoda 5, East Tawas 6, Tawas City 8, West Branch 9, Pinconning 10, Midland 11, Evart 12, Luther 13.
OOLAH CO.: N. Y. City May 13—indefinite.
SAID PASHA OPERA CO.: St. Louis, Mo., June 24—indefinite.
STANDARD OPERA CO.: Philadelphia May 6—indefinite.
SPENCER OPERA CO.: Buffalo, N. Y., June 17—indefinite.
SHACKFORD OPERA CO.: Kansas City, Mo., June 3—indefinite.
WILBUR OPERA CO.: Minneapolis, Minn., May 20—indefinite.

VARIETY COMPANIES.

GUS HILL'S CO.: Portland, Ore., June 24—two weeks.
HOWARD ATHENÆUM CO.: Chicago—indefinite.
LILY CLAY CO.: The Dalles, Ore., June 26, Portland 27, 29, Seattle, Wash., July 1, 2, Victoria, B. C., 3, Tacoma 4, Salem, Ore., 5, Virginia City 6, San Francisco 8—week.
MAY HOWARD CO.: N. Y. City June 17—indefinite.

MINSTRELS.

ALLEN'S MINSTRELS: Seaford, Del., June 26, Milford 27, 28, Salisbury, Md., 29.
DOCKSTADER'S MINSTRELS: N. Y. City June 17—two weeks.
JOHNSON-SLAVIN'S MINSTRELS: Park City, Utah, June 26, Laramie 27, Cheyenne 28, Denver July 1—week.
THATCHER, PRIMROSE AND WEST: San Francisco June 24—two weeks.

MISCELLANEOUS.

BRISTOL'S EQUINES: Marquette, Mich., June 24-26.
BARTHOLOMEW'S EQUINES: N. Y. City June 10—infinite.
BARNUM'S CIRCUS: Fall River, Mass., June 26, Brockton 27, New Bedford 28, South Framingham 29.
FOREPAUGH'S CIRCUS: Grand Rapids, Mich., June 26.
HUNTING'S CIRCUS: Elmira, N. Y., June 26-29.
MONTFORD ART EXHIBITION: Montreal, Can., May 6—indefinite.
ROBINSON'S FLOATING PALACE: Sabula, Ia., June 26, Bellevue 27, Dubuque 28, 29.

MATTERS OF FACT.

Manager David T. Keiller has a few choice open weeks for first-class combinations only, at the Midland Theatre, Kansas City, Mo. This theatre is being built in the heart of Kansas City. The scale of prices will range from fifteen cents to one dollar. W. H. Thomas is associated with Mr. Keiller as business manager. These gentlemen announce that companies playing their theatre are at liberty to play the Kansas Circuit or the Sandwich Islands. They assert that they do not recognize any theatre in Kansas City as being any opposition to them, nor any so-called managerial combine. Managers Keiller and Thomas state that they have entered no combine, they do not boycott any body, and have no sympathy with Anarchism nor Clan-na-Gaelism.

Hawthorne, the well-known costumer, at No. 4 East Twentieth Street, New York, has made several acquisitions to his already large and varied stock of costumes, suitable for professionals or amateurs.

Time for Donnelly and Girard in Natural Gas for the coming season is now being booked by Manager Albert Riddle, care of Frohman's, 1267 Broadway, New York.

The management of the Paurot Opera House is now in the hands of H. G. Hyde, who is also the lessee of the house. Mr. Hyde is a bright and enterprising young man, and was formerly correspondent for THE MIRROR in Titusville. He has made sweeping changes in the management of the house, which will play none but strictly first-class attractions and only two a week. The house is said to be one of the finest theatres between New York and Denver. Managers who booked with G. E. Rogers for this house for next season must write to hold dates. Mr. Hyde's address is Lima, Ohio. He is now booking for the season of 1889-'90.

Local managers in Kansas and Arkansas desiring to book Edwards and McDowell's Muggs' Landing company for November and December next are requested to send in their open time and best terms immediately. Address Manager James L. Edwards, 30 Laurel street, Cincinnati.

Manager J. F. O'Neill, of the Grand Opera House, Charleston, S. C., is now booking for his theatre for the season of 1889-90. This house has a seating capacity of 1,564 and is said to have the largest stage in the South. The statements made that this is a low-price theatre are branded by Mr. O'Neill as deliberate and malicious falsehoods. Mr. O'Neill maintains standard prices at the Grand. Managers are requested to address communications to W. W. Randall, 1,145 Broadway, New York, or J. F. O'Neill, Charleston, S. C.

Manager P. H. Lehnen, of the Wieting Opera House, Syracuse, is rebuilding his new Windsor Theatre at Chicago, Ill., at a cost of $175,000. The house will be reopened on or about week of Sept. 7. It is said to be the only first-class theatre on the North Side. The seating capacity of the house is 2,300. It will have fourteen boxes, sixteen exits, two galleries, and will be steam-heated, electric-lighted, and furnished throughout with all the latest improvements, scenic, mechanical and stage effects regardless of cost. In its appointments and equipments it is said that it will be one of the handsomest theatres in the West. Only first-class attractions will be played. Thirty weeks' solid time have been booked already. Manager Lehnen assures all managers having time or dates at this house that all contracts will be fulfilled. All communications are requested to be addressed to P. H. Lehnen, Wieting Opera House, Syracuse, N. Y.

Bristow Aldridge is at liberty.

Wallace D. Shaw has been engaged for the season of 1889-90 by Neil Burgess for the part of Solon Hammerhead in The County Fair.

The members of the American Academy of Dramatic Arts are requested to send their addresses to George Lusoir, Secretary, care of THE DRAMATIC MIRROR.

The Perforated Chamois Sachets are said to be the best face and nursery powders made. These powders are guaranteed to be free from lead, zinc, bismuth and all other injurious minerals or deleterious ingredients, and they are pronounced by ladies as the most delightful toilet accessory ever invented. They are for sale everywhere, or will be sent by mail, price 25 cents, by Thorpe and Co., Sole Manufacturers, No. 80 Courtland Street, New York.

Sweetser's Opera House at Marion, Ind., has passed under the management of G. C. Middleton, who is now booking first-class attractions only for that house.

Doerr's Opera House at Quincy, Ill., is now managed by John W. Schoeneman. Managers holding contracts for season of 1889-90 are notified to cancel such, as new contracts must be made by the present manager, who is now booking for the coming season. Only attractions of merit are desired. The house will be thoroughly overhauled during this Summer. Mr. Schoeneman, the new manager, is the editor of the *Saturday Review* of Quincy, and is very popular in that city, which has a population of 40,000 and is said to be a good theatrical town.

A rare opportunity is offered to secure a home in one of the healthiest sections of New Jersey. Lots 25x100 feet, free and clear, are given in the village of Pasadena, N. J. For particulars call or address Room F, 111 Broadway, N. Y., or 65 Court Street, Brooklyn.

Time for the coming season of One of the Finest is now being booked by E. J. Hassan, No. 19 East Seventeenth street, or Klaw and Erlanger's Exchange.

Manager E. D. Shults is booking the time for William Haworth in Fernciiff. Mr. Shults' permanent address is Klaw and Erlanger's Exchange, No. 25 West Thirtieth street, New York.

The new Academy of Music at Toronto, Canada, will be finished and opened for the coming season on Sept. 1. The house is situated in the centre of the city and enjoys an exceptional advantage in this respect. The seating capacity will be 1,500. The appointments and furnishings of the new theatre will be first-class and it will have all the latest improvements. It is said that every seat in the house will be a plush opera chair. This house has no connection with the Canadian circuit. It will be under the management of Percival T. Greene, who is very popular in Toronto. Mr. Greene is enabled to make arrangements with railways for reduced rates. He will be at the Coleman House, New York, until July 1. His New York representative is Gustave Frohman, 19 East Twenty-eighth street.

The Odeon Theatre at Marshalltown, Ia., is booking for season of 1889-'90. No cheap companies or piratical organizations are played at this theatre, which is said to be one of the finest in the Northwest. Address all communications to the Secretary of the Marshalltown Opera Company or Klaw and Erlanger, and W. W. Randall, New York.

Sherman Brown, the manager of Nunnemacher's Grand Opera House, Milwaukee, is in the city in the interest of the coming season's booking. Mr. Brown has rented desk-room at Klaw and Erlanger's office and will remain in the city for three or four weeks. In addition to the Milwaukee theatre Mr. Brown is doing the exclusive bookings for the theatres at Eau Claire, Oshkosh, Wausau, Stillwater, Chippewa Falls, Fond du Lac, Steven's Point and Madison, also the towns of Green Bay, Sheboygan, Watertown, Berlin, Portage, Iron Mountain, Baraboo, Beaver Dam and Ripon. The Grand Opera House, Milwaukee, is looking for a strong attraction for Grand Army week. Mr. Brown has also secured the Stadt Theatre for that week and would like to hear from a good variety company.

A leader to play piano, a second basso, good tenor, strong contralto and two sopranos and other people are wanted for He, She, Him and Her. Address T. E. Mills, No. 222 East Fourteenth Street, New York.

Con T. Murphy's "Little Meg and I," and other poems, is just issued by the press. Ed. H. Gillman, No. 12 Cadillac Square, Detroit, Mich., will supply orders. The price of the book is one dollar.

Eleanor Merron is disengaged.

Rice's Evangeline, owned by Charles J. Rich and E. Rosenbaum, will open its season at the Hollis Street Theatre, Boston, on Sept. 2. The piece will be superb in its appointments and equipments for the coming season, and will be under the immediate supervision of Edward E. Rice. There are a few vacancies in the company for artists of ability and chorus ladies who possess good voices. All communications are requested to be addressed immediately to 1267 Broadway, New York.

The Putnam House, Fourth Avenue, corner of Twenty-sixth Street, New York, is conducted on the European plan and is said to be popular with professionals.

Among the latest improvements which make Staten Island so desirable as a suburban residential place is the new ferry house at the foot of Whitehall street. The elevated railroad is reached directly by stepping from the upper deck of the boat and the boat is reached on return without stepping to the street. The trip itself is one of the most delightful in the waters around New York. Rare chances are now offered for investment in lots and in improved property. These opportunities will not long continue, for real estate values are rapidly increasing on Staten Island. No more picturesque or salubrious spot for a home can be found around New York. Maps and all information will be furnished by Benjamin W. Cole, 167 Broadway, room 30. Mr. Cole invites interviews at his office, on anything pertaining to Staten Island real estate.

Bensonhurst-by-the-Sea, the charming suburb on New York Bay south of Bay Ridge, L. I., can be reached within forty-five minutes by the new ferry from the Battery. Carriages are in waiting at the Bensonhurst depot every afternoon to show the property. Prices of lots 20x100 feet each, $250 and upwards. Illustrated circulars sent on addressing G. B. P. Randolph, 42 Wall Street, New York, or agent at Bensonhurst.

Celie Ellis is at liberty for the coming season and may be engaged for comic opera. Letters or telegrams may be addressed No. 222 West Twenty-third Street, New York.

The Temple Opera House at Aberdeen, Miss., with a seating capacity of 800, is now booking recognized attractions for one or two nights in each week. Managers will please address R. L. Hatch, Aberdeen, Miss., or Gustave Frohman, 19 East Twenty-eighth street, New York.

POUGHKEEPSIE AROUSED.

News Press.

THE NEW YORK DRAMATIC MIRROR of this week asserts this in cold blood, and that when the mercury was climbing up to the 90 degree notch:

"A Poughkeepsie editor recently wrote to a New York manager asking for twenty seats, and the manager replied: 'Come down early and take the theatre.'"

News Press.

THE DRAMATIC MIRROR attempts to explain something in this manner, an explanation that doesn't explain: "We published in this column last week, an account of a Poughkeepsie editor, who recently wrote to a New York manager, asking for twenty free seats, and who received a chilling reply. Now, a rival editor of the same town, filled with unholy Poughkeepsie curiosity, writes us to send on all the sickening details. We are placed in a peculiarly unpleasant position. Much as we would wish to oblige our courteous correspondent with the harrow facts, we are obliged to refuse for obvious reasons. That ambitious editor, whose little theatre party didn't come off, still lives, a prey to the gnawing tooth of remorse. We do not care to betray confidence, or to incur the swift, silent vengeance of an enraged Poughkeepsie man."

Sunday Courier.

Recently the NEW YORK MIRROR published several articles about a Poughkeepsie editor who demanded twenty-five free tickets of a manager of a New York theatre. THE MIRROR should not hesitate a moment in giving the name of this "cheeky" individual. Let us have his name by all means.

The Enterprise.

The NEW YORK DRAMATIC MIRROR is quoted as containing the following:

"A Poughkeepsie editor recently wrote to a New York manager asking for twenty seats, and the manager replied: 'Come down early and take the theatre.'"

The editor of the *Enterprise* is innocent. Now, who is he? When you guess, be sure and start down the street first.

LETTERS TO THE EDITOR.

ANOTHER ORGANIZATION.

BELFAST, Me., June 2, 1889.

To the Editor of the Dramatic Mirror:

SIR.—I would like to correct a short article which appeared in your issue of last week, in relation to the Adams and Cook company. Messrs. Adams and Shea purchased the company from Mr. Cook, including the right to use his (Cook's) name for two years. This term does not expire till end of next season. The article tends to mislead. The company of Mr. Adams is a *distinct* organization, having no right whatever to use the name of Adams and Cook, which title and trademark is the exclusive property of Justin Adams and Thomas E. Shea.

Yours respectfully,
THOMAS E. SHEA.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded from this list.

Arthur, Robert
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Arthur, Jos.
Asdelson, W. C.
Anderson, A. B.
Aiken, Sargent
Appleton, Geo. J.
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Brentnone, May
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Bowser, C. W.
Barrics, Sadie
Brooks, Percy
Bushnell, Mons.
Barney, Ariel
Brooker, F.
Brodock, G. S.
Bird, Geo.
Bryan, Fred.
Backus, P. F.
Branscombe, A.
Bronson, Phil
Bonchier, Robert
Bergman, H.
Burleigh, J. L.
Brennan, G. M.
Benedict, A. S.
Barnum, Mrs. G. W.
Coulter, F.
Charges, Verner
Childs, Nat
Colton, Harry
Cook, E. W.
Chanfrau, Henry
"Carpenter."
Cross, E. J.
Coleman, Catherine
Carrol, Mr.
Castleton, Kate
Clayton, Estelle
Coghlan, Rose
Clyde, M.
Chase, A. B.
Chapman, H. G.
Curran, Thos.
Callahan, C. R.
Cluzetti, Jules
Coghlan, Rose (Mgr.)
Crabtree, Mrs.
Coburn, S. K.
Campbell, J. W.
Clement, Clay
Collier, Ed.
Claxton, Kate
Carlyle, Marie
Crompton, W. H.
Dixon, Louise
Dashwood, Charles
Daily, P. F.
Duffield, Mrs. P.
Depew, Henry
Downing, W. W.
Davis, Kittie
Dauvray, Helen
Dainty, Laura
Dobson, Ed. C.
Douglas, E.
Davis, Wm. J.
DeMille, N. C.
Darcy, F.
Dixey, H. E.
Davenport, B.
De Jalena, Prof. R.
Doud, Philo F.
Danielle, John
Dudley, Sam
Dickson, Miss G.
Delham, Wm
Daly, W. C.
Dauvray, Helen (Manager)
Delmore, A. C.
Earle, Graham
Evans, Jack
Evans, Albert
Eyre, Sophie
Edwards, Sam
Edmunds, Chas.
Emmet, Harry W
Ellis, Chas. T.
Eagle, Oscar
Elliott, Wm.
Emmet, J. K.
Fulford, Robert
Frank, Emma
Frank, Joseph
Foster, Charles
Feegarden, W. A.
Frayne, F. I.
Fleming, Carroll
Forman and Morton
Farron, T. J.
Fischer, P. D.
Foster, Mr.
Fisk, Mr.
Field, A. G.
Fletcher, Lizzie
Fiske, Mary D.
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Garrick, Ed.
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Geeen, Clay M.
Gouge, Mr.
Gray, Stephens
Gray, Frank
Galt, Miss N. K.
Grath, J. W.
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Grist, Miss J.
Gray, Ada
Gaillard, F.
Goldwon, Myra
Gager, Fred.
Gilbert, Miss
Heywood, Alba
Hill, Barton
Hunt, Jay
Hagar, Charles
Harcourt, William
Holmes, R.
Hanley, L.
Harrington, Nettie
Howard, Dr. C. L.
Holmes, Chas. N.
Hedley, King
Hayden, W. R.
Hanlon Bros.
Husted, F.
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Hatch, Mrs. W. R.
Herrmann, Prof.
Haig, Alex.
Howard, R.
Haworth, Jas.
Herndon, Agnes
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Hammerslee, Gus
Hartford, G. H.
Jullian, F. W.
Johnson, J. P.
Jefferson, Frank
James, Louis
Jerome, F.
Jehin, Geo. C.
Jeffreys, Ida
Jesse, Jos.
Jackson, S. E.
Jarbeau, Verona
Kendrick, F. W.
Kennington, George
Keene, Thomas
Kiralfy, Bolossy
Kompe, Chas.
Kearney, A.
Kent, F. L.
Kennedy, Harry
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Kendall, Ezra
Kahn, G.
Kay, Jennie
Kemy, J. W.
Laurent, Mrs. Henri
Lewis, H. C.
Lask, Geo. C.
Lich, Beatrice
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Lammis, Clara
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Lee, Willard
Larock, Geo.
Lee, William
McDowell, M.
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Martell, Louis
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McAuley, Mrs.
McCall, Lizzie
Montgomery, H.
McConnell, W. A.
Morris, Clara
McDowell, E. A.
Moulton, Gus
Marion, Wm. S.
Major, John
Mgr. Julia Marlowe
Mgr. "Happy Col. Wagner"
Margaret Matherce
Marlowe, Julia
Mgr. Siberia
McNeill, Jas.
Murphy, C. T.
Mortimer, Gus
Morrison, Louis
Mgr. Lotta
Marden, A.
Mack, James
Marston, Lawrence
Mortimer, Estelle
Manssey, Ida
Martin, Helen
Merrill, Florence
Norton, J. W.
Nordhoff, Miss
O'Neil, F.
Ormond, Gladys
O'Neil, T. H.
One of the Bravest
O'Neil, James
Placide, Alice
Perlet, Prof.
Prescott, Marie
Pulsifer, Chauncey
Price, E. D.
Peyser, D. M.
Paul Kauvar Co.
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Pendleton, J. F.
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Powers, W. H.
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Roberts, Charles W
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Rooney, Pat
Rosenberg, Max
Royle, Edwin
Russell, S. S.
Rice, Billy
Redding, Fannie
Reed, Chas.
Roberts, Al.
Ring, J. J.
Reid, Andy
Rahn, Oscar
Russell, A.
Raymond, L.
Russell, John
Rullman, F.
Shaw, Alice
Stanley, Charles
Shaw, May
Salsbury's Troubadours,
Sewart, H.
Smith, Arden
Sparks, John G.
Stone, S. G.
Si Perkins
Sanner, Ed.
Scammon, A. J.
Strakosch, Ed. H.
Sweeney, Thos.
Stacey, G. C.
Sollie, Ida F.
Sampson, H. C.
Seaman, C. V.
Seymour, R.
Smily, C. A.
Sydney, G. S.
Snader, E. L.
Salisbury, Elias
Thomas, George F.
Taber, Robt.
Tothill, Bert
Thompson, J. A.
Tanner, Cora
Thorne, Edwin
Thally, T. F. O.
Thearle, H. B.
Worth, Florence
Williams, Harry
Weathersby, Helen
Wilkinson, J. H.
Wickham, H. A.
Wallace, Prof. H. A.
Williams, John
Williams, Barton
Williams, Jennie
Williams, Frank
Winterburn, Miss C.
Wallick, Jas. H.
Wallace, Ethel
Wilbur, A. L.
Wilton, Ellie
Whitecar, W. A.
Wallis, W. H.
Warren, J. E.
Wilson, K. D.
Warren, Ed.
Wills, T. S.
Willard, P.
Yahe, May
Yardley, Wm.

GLEANINGS.

JACOB LITT, the Milwaukee manager, will return home on Saturday.

EDWIN MORRISON has been engaged for the Redmund-Barry Company.

COL. MCCAULL has gone to his home in Baltimore for a little vacation.

BLANCHE MOULTON has been engaged to support Fanny Davenport next season.

HARRY ROBERTS has signed for next season with the James O'Neill Monte Cristo Company.

BARTHOLOMEW'S Equine Paradox will close its season at the Academy of Music on Saturday night.

E. E. ZIMMERMANN will star Mrs. McKee Rankin in a new and particularly strong play next season.

R. S. NODINE and Sadie Cushman have been re-engaged for next season's tour of The Fat Men's Club.

THE statement that the Carleton Opera Company will play at Harris' Theatre, Cincinnati, is denied.

ADA BOTHNER sailed for Europe, Saturday last on the *Etruria*. Miss Bothner will be absent about six weeks.

CHARLES H. HICKS has been presented by E. J. Nugent with a thoroughbred Irish setter pup, of the famous Elcho stock.

LESLIE FURSMAN has been engaged to appear in Chaos Flat, the musical comedy in which the Deaves Sisters are to be starred next season.

WILLIAM ATKINSON, late of the principal English theatres, will have charge of the mechanical and calcium effects of Zozo during the coming season.

BOB MCNAB, treasurer of Jacobs and Proctor's Hartford Opera House for the past two years, will travel with the McKee Rankin company next season.

M. TREWEY, the French shadowgraphist, has been engaged for Herrmann's Transatlantic Novelty company, which will open its season at the Bijou Theatre on August 19.

THE regular season of Natural Gas, with Donnelly and Girard as the stars, will open in this city on Sept. 16. Albert Riddle is manager and Charles R. Wiegand advance agent.

JOSEPH T. GREENE, George Robinson, J. T. Macauley, Jewel Sheridan and Helen Frost have been secured for the Thos. E. Shea company, under the management of Edwin Varney, Jr.

J. B. POLK telegraphs from San Francisco that The Silent Partner, by Herbert Hall Winslow, which was produced at the Alcazar Theatre on Monday night for the first time, has made a hit.

HELEN FROST, who made such a brilliant success of character parts with the Adams and Cook company last season, has been secured for the Thomas E. Shea company, in the same line, for the coming year.

JUSTIN ADAMS has engaged some of his people for the coming season. Lillie Burnham, the clever little soubrette, remains with him, and, in addition, Marjory Dean, Clarence Bellair, Harry Sergeant and William J. Hand have signed.

THE Bijou Opera company, which is touring South Carolina under the management of J. F. O'Neill, the manager of the Grand Opera House, at Charleston, will return to that city on July 1, opening at the Grand for a season of four weeks.

RUDOLPH ARONSON, on being interviewed in Paris recently, stated his intention of building a New York Casino in Paris, in which the Casino stockholders of this city are to be interested. It will be conducted on the American plan, and have a roof garden.

THE He, She, Him and Her company, with George H. Adams and Toma Hanlon as the stars, will open a season of fifteen weeks at Atlantic City, N. J., early in August. The contemplated Summer trip to San Francisco was abandoned on account of reports of bad business on the Pacific Slope.

THE latest news from London regarding W. W. Kelly is that that gentleman is in a fair way toward having the Princess' Theatre taken by a stock company with a capital of £10,000 divided into 40,000 shares of five shillings each. If this is done Grace Hawthorne will be one of the directors, and Mr. Kelly will continue as manager.

GEORGE A. WRIGHT, who was the comedian in the Lost in New York company for the last two seasons, has joined Duncan B. Harrison's Paymaster company. Mr. Wright writes in glowing terms of The Paymaster company and its whole-souled manager and star. They will play at the Bush Street Theatre, San Francisco, for two weeks, beginning July 1.

KATIE EMMETT, the well-known soubrette, will next season appear in her original character, Willie Rufus, in her popular comedy-drama, The Waifs of New York. She will be surrounded by an excellent company, including George W. Thompson, Charles Patterson, T. J. Langden, Maud Peters, Nellie Maskell, Lottie Williams and others. Elaborate special scenery will be carried for every act of the play. Miss Emmett's tour will be under the management of Harry Williams, who is also the proprietor of Shook and Collier's military play, The Blue and the Gray.

TOMMY O'BRIEN, a clever little comedian, is in training for the part which he is to play in Zozo next season, under the management of T. E. Mills. The role is a particularly long one, and in it Mr. O'Brien, whose real name is Moses Levi, has to do a song and dance, fight six rounds with the heavy man, interpolate an acrobatic specialty, have a broadsword combat and fall from a platform ten feet high. He hopes to be alive at the end of the season.

P. F. Baker will have two plays next season, The Emigrant and Chris and Lena. Mr. Baker has so far engaged the following people: Earl Remington, Marie Morosini. Little Katie, W. E. Hines, J. A. Ryan, W. Harlan, E. W. Burton, J. A. Whitcomb. Al. E. Davidson is treasurer and Thomas R. Perry manager. The season will open Sept. 20. After visiting friends in Chicago, Mr. Baker and his wife will Summer at Erie Beach, Fort Erie, Canada.

1889-Season-1890

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A good opening for a young and talented comedian.
Enclose no stamps, and consider ten days' silence a respectful negative. Address Box 113, New Harmony, Indiana.
MARTIN GOLDEN, Manager.

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Having severed his connection with JOSEPH H. MACK, is now booking his
New Romantic Drama,
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For season of 1889-90. Managers holding time address all communications Messrs. KLAW & ERLANGER, 25 West 30th Street.
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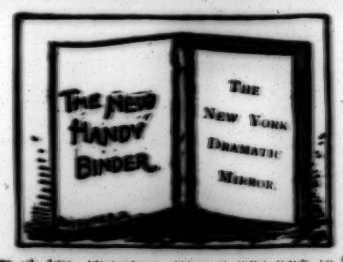

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Booking First-class Attractions Only. Liberal terms to the right parties.
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ACADEMY OF MUSIC
PARKERSBURG, W. VA.
Contracts for 1889-90 must be presented and agreed to by me, Now booking. Fair date open. E. B. CADY, Manager.

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For May Davenport's Folly, Burlesque and Gaiety Company,
Several more Dancing and Singing Ladies. Also Ballet Girls.
SEASON OPENS SEPT. 2.
Send photo, weight, height and full particulars. Address
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Leader to Play Piano; Heavy Second Bass; Good Tenor to speak few lines; Strong Contralto; Two Pretty Girls, thoroughly good singers, few lines; Comedy Old Woman, and Pretty Juvenile Woman, for
HE, SHE, HIM, HER.
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THE MEMBERS OF THE
American Academy of Dramatic Arts
are requested to send their addresses to George Lesoir, Secretary, MIRROR office.

Warning to Managers!

The exclusive right to produce and control in the United States and Canada the comedy entitled
BOOTLES BABY,
Has been purchased from the English authors by
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Managers of theatres and combinations are hereby warned to refrain from any infringement on the title, dialogue or incidents. Any person plagiarizing, or producing plays with titles colorably imitating the above, will be prosecuted to the
UTMOST RIGOR OF THE LAW.
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WEEK OF AUG. 26
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Entire property to cost $225,000
NO FREE LIST.
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As produced by him at the GLOBE THEATRE, LONDON
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is the exclusive owner of
M'LISS,
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WARNING.
It having come to our notice that several unscrupulous parties have threatened to produce plagiarized versions of the following plays,
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POWER & HUMMEL, Attorneys-at-Law, N. Y. City.

AS IN A LOOKING GLASS.

It's exactly as I have predicted—it's a sort of dramatic I-told-you-so! With the very whisper that the Kendals are coming the domestic side of dramatic life is suddenly of great value and is brought to the fore in every way imaginable.

It is chiefly presented on Broadway, by photographs of Lillian Russell cuddling her baby, and Marion Manola with a little woman that is her pride drawn close up, and the faces so like photographed together.

There are few women on the stage who are as attractive to me as Marion Manola. There is in her face a something more than prettiness, and her slender figure is a graceful relief to the eyes after the numerous over-plump beauties. I am sorry thas she is not going to sing any more in Clover, because she really was the lucky flower in the whole harmony.

† † †

There is a certain charm about made-over dishes; the *rechauffee* of chicken—when it is deftly seasoned, when there's just a rub of the fresh onion against the dish in which it is cooked, when there's a piquant unknown flavor and a perfect sauce—is a thousand times more enjoyable than when it appeared as a plain everyday boiled chicken.

Now that's the way with The Oolah. I saw it as a plain chicken; it was tasteless, it was undoubtedly healthy, but very few theatre-parties go out to look for health. I have now seen it as a made dish, and it is so much better that I feel as if four-and-twenty special blackbirds had been put in that pie to make it over as a special musical dish.

Wilson has a topical song that is funny beyond expression. The fat woman has been put [illegible] and Lena Merville, who is clever, [illegible], and doesn't make you perspire just to look at her, has taken her place.

Thea Jansen! Dear, delicious Jansen! She pervades the entire opera like a fine flavor, and furnishes the sauce which is so good that we want more of it.

If I were a man and sitting in one of the orchestra chairs, I should prostrate myself before Marie Jansen in that yellow and white gown of hers, and I should say, "Be good?" She is the only woman on the New York stage who seems to be unconsciously arranging to capture the heart as well as the eyes of every man in the audience, and she always seems so deliciously real.

Miss Moore has a new frock for the last act which is a decided improvement, but if she were satisfied to let the frills be on her frock and not attempt to put them on her voice, the audience would be better pleased. I never shall understand why, when a woman has a naturally sweet voice, she wants to harrow the souls of the people who have paid a dollar-and-a-half by indulging in a lot of ripples of sound before she reaches the high note that she might have gone at right straight in the first place.

I never knew a great singer to do this. Patti may coquette with her voice a little, but you have a certain feeling that she knows what she is about, and she sings with the ease of a bird; she doesn't squeeze herself, and never makes you feel that she is working hard.

The first opera I ever heard had for its prima donna Parepa Rosa, so that I am inclined to judge all voices by that beautiful, sweet one that seemed to take you away up among the choir of angels and made you think of how much good there was in life and how much music made it.

† † †

While they are getting up numerous dramatic schools, why isn't a society formed for the suppression of French words, or else for their proper pronunciation?

It makes the perspiration rise in great drops on your forehead to hear the much-injured man exclaim "Mong Dew!" You feel that life is indeed hard for him, but it grows a deal harder when the woman he adores puts her head on his shoulder and addresses him as "Mong Shair." You wonder if the Dew exists, why he doesn't come down and exorcise that bad pronunciation, or arrange for the leading man and his young woman to follow the example of Johnny Jones and his sister Sue and be planted.

Unless an actor can pronounce a French word properly he had better either leave it out or translate it. It is sweet to hear him yell "Garsong!" at a French table d'hote. It undoubtedly gives a better flavor to the soup. But the misuse of French is a pleasure he should reserve for his dinner or at the Actors' Fund Association, when thunderbolts and over-training fail to cause the "removal" of objectionable members.

† † †

Apropos of "removals," I do hope that everybody is now seeing the folly of secret societies. Men talk about the good they do, and yet all that is ever visible are those dreadful funerals, when the members wear horse collars and look like donkeys.

They talk about taking care of the sick poor, and yet there is not one of us who, if we heard of anybody in trouble, or somebody who was dead, and there was no one to bury them, would not start out with a paper and a lead-pencil with a point to it, and get up enough for that family in about two hours; whereas, the Masons or the Odd Fellows, or whatever secret society was running the thing, would bring it before the Lodge, carry it over to the next session, see if the brother was in good standing, and then, when nobody wanted their help, come prancing forward to give him an honorable funeral.

† † †

A brother in good standing! It seems to me the ones we ought to look after are the brothers who are not in particularly good standing—the ones whose records are a little tarnished and who want them brightened up by a little help and a cheery word.

Who shall decide whether a brother is in good standing? Do you suppose it is what you have been that the Captain of the Port will want to know when the ship of life is steered in? "Not, how fared the soul through the trials she passed, but what is the state of that soul at the last?"

† † †

Secret societies, indeed! The only secret societies that ought to exist should be between husband and wife or mother and children. As to the Clan, whatever his name is, it's illustrating itself as a nineteenth century edition of the Cats of Kilkenny, and every howling cat seems to want to blacken the character of the other one. The Catholic Church and the Quakers are right in their opposition to secret societies, and yet there are no two religious bodies in the world who comparatively do so much good.

Man's vanity is at the bottom of all secret societies. He likes to think he can know something, talk to his wife about the importance of this knowledge, and never tell her what it is. He likes to feel that being in the thirty-second or thirty-third degree of donkeys is of great value intellectually, and nothing pleases him so much as to talk about the password and decline to tell the awsome secret, and to believe that the womankind in his establishment are impressed by it all.

My dear sir, they laugh in their sleeve at you and they know well enough that if anything happened you would let your lodge or clan severely alone and go to strangers for help, to your friends for advice and to your relations for nothing; and you'd get from all three exactly what you asked. Such is the experience gained by A REFLECTION.

QUITE a number of changes are to take place at the Star Theatre during the Summer. New seats are to be placed in the orchestra, the circle underneath the balcony is to be removed, and the seats on the orchestra floor will be placed on a level. Four new boxes are to be added and electric lights introduced.

BEN STERN, manager of the new Parisian spectacle, Kajanka, which is to be produced next season in this country, writes that the Miller Brothers have succeeded in securing the services of T. Melville, one of the best clowns in Europe. The stage management of Kajanka will be entrusted to Mr. Melville, who will introduce a specialty similar to that done by Paul Cinquevalli. A well known European acrobat has been engaged for the Imp in Kajanka. The booking has been completed for the entire season, one half of which will be devoted to New York, Philadelphia and Boston.

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